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FORTY-EIGHT

PRELUDES AND FUGUES

BY

J. S. BACH

BOOK II.

EDITED BY

DONALD FRANCIS TOVEY

FINGERED BY

HAROLD SAMUEL

THE
ASSOCIATED BOARD
EDITION

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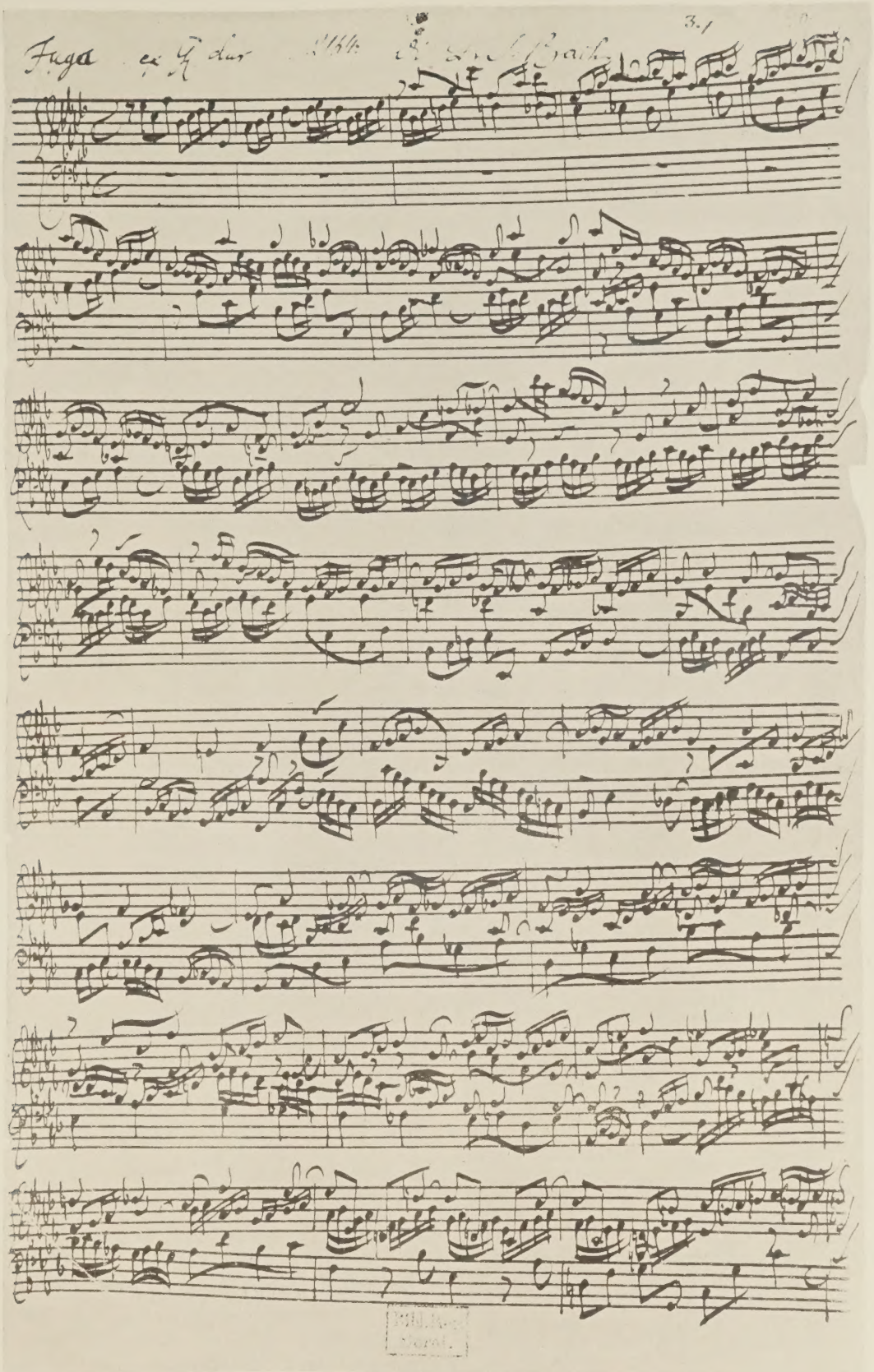

FUGUE IN A FLAT FROM SECOND BOOK OF THE 48 PRELUDES AND FUGUES.

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The appearance of one more edition of Bach's "Forty-eight" may seem, in view of the number and excellence of those already in existence, to demand an explanation.

The Associated Board includes in its examination lists so many of these works that it decided to prepare an edition of its own, for use in those lists, embodying the views of the highest scholarship and musicianship obtainable. To this end the services of Professor Donald Tovey were enlisted, particularly as regards the text, and those of Mr. Harold Samuel with regard only to the fingering, and all future excerpts from the "Forty-eight" printed by the Board will be the result of their collaboration.

This primary object being fulfilled it seemed reasonable that the complete edition should be available also, since many people, both teachers and students, will desire to possess a version in which learning and research are brought to the service of what is and must be the final end of all editions—artistic performance.

HUGH P. ALLEN.
PERCY C. BUCK.

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PREFACE.

I. THE TEXT.

The wealth of authoritative material for the text of *Das Wohltemperirte Klavier* is such that no single version of the whole work can be considered decisive on all points. The material has been thoroughly sifted many times; twice by Kroll (in Vol. XIV. of the *Bach Gesellschaft* edition and, earlier, in Edition Peters), and later by Bischoff, whose presentation of Bach's complete clavier-works (Edition Steingräber) combines to an unprecedented extent a complete statement of the facts with a straightforward text almost entirely unencumbered by anything that need interrupt a reader playing at sight. Bischoff's results differ from both of Kroll's texts, and all three are further corrected by the important supplementary materials (including an account of the British Museum autograph) given in Vol. XLV. of the *Bach-Gesellschaft.*

These three texts and these supplementary materials are now all that is necessary for a knowledge of what Bach actually wrote in *Das Wohltemperirte Klavier.* The present text collates these results, and these alone; and together with reasonings indicated by a practical knowledge of the clavichord, the harpsichord, of Bach's models in French ornamentation and Italian form, and of his vocal works, recombines them into something calculated to enable teachers and students to read Bach straightforwardly with the certainty that neither the editor nor the modern pianoforte can mislead them as to the meaning of Bach's musical language.

It is not claimed that where this edition differs from both Kroll and Bischoff it is right because they are wrong, though there are cases where such a claim is inherent (e.g. Book II., Fugue IX., bar 19). What is claimed is that the readings here adopted have in all cases undoubtedly been at some time approved by Bach himself, and are in most cases probably his last readings. An autograph is not always superior, on such points, to the copy of a pupil or a son-in-law. Even when the pupil or copyist is an eminent theorist with a lurking disposition to adapt his master to "the refined taste of our enlightened age," it is not difficult, for any musician familiar with the whole range of Bach's instrumental *and vocal* works, nowadays to distinguish Bach's own alterations from the sort of trade-finish such authorities achieve. And the capacity thus to discriminate must not be regarded as a matter of taste; it is solid scientific knowledge; attainable, indeed, by nobody who lacks enthusiasm for Bach's Church Cantatas, but of just the same order of scholarship as that which restores a lost consonant throughout the whole extent of the Homeric poems, and detects later interpolations by the fact that they show that they were written after that consonant was obsolete.

In short, the most doubtful of the present readings can be proved to represent Bach, and not an arbitrary expression of editorial taste. The only thing here withheld from the student is the *apparatus criticus* which has led to our results, and for this he is referred to Kroll and Bischoff whose footnotes, prefaces and appendices give it in full.

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2. PRINCIPLES OF INTERPRETATION.

The facts nowadays ascertainable about Bach's style leave no excuse for basing "instructive editions" on the habits and traditions of pianists, however eminent, who have neglected or failed to ascertain these facts. Self-assertive independence is little, if at all, better than the mass of traditional Bach-playing which dates from a time when the clavichord and harpsichord were forgotten, while on the other hand the pianoforte had not yet attained its own proper technique.

Czerny's edition of *Das Wohltemperirte Klavier* is based on his notes of Beethoven's playing. Hence its enormous prestige. Its text is as worthless as a Shakespeare edited by Garrick; and as to its marks of expression Beethoven would have been the first to protest (and that in his most Olympian quarter-deck style) against the idea of imposing his inevitably crude guesses upon generations of students who can get from any competent choral society a daily experience of Bach's musical language in that vast field of vocal work which Beethoven knew only as a dim legend.

Obviously then, we can nowadays do incomparably better than Czerny (or Beethoven) in the way of marks of expression for Bach. But there are, nevertheless, fatal objections to incorporating such marks in the text, even in small print. Some of Czerny's (or Beethoven's) marks can be shown to be remarkably ingenious ways of bringing out the part-writing clearly. A fine case is the long *diminuendo* at the end of the great C♯ minor fugue, whereby we may learn that Beethoven actually contrived to let the ideal tied notes last out into the complete final chord. The *fortissimo* detached first note of Fugue XIX. is a typical Beethoven joke, founded on a real need for some accent here. The *sforzando* on the first note of Fugue XVIII. has presumably the same purpose of marking entries of the subject, but is ugly and unnecessary. And so we descend to the directions to read the first part of the E minor Prelude as an angry *Allegro*; directions which only show a remoteness from Bach's language, such as, according to the late Master of Balliol, characterises the schoolboy who "thinks in his heart that no nonsense is too enormous to be a possible translation of a classical author." If such were really Beethoven's readings, let no one doubt that his faith was great.

But the best conceivable editorial marks of expression will produce results as rigid, if not as wrong, as Czerny's worst; results liable to be upset by differences between pianofortes, between private music-rooms and concert-rooms, and between large hands and small. What the student and teacher really needs is a clear statement of the problem; a statement true in all circumstances, tending to make all similar cases easily recognisable, and so developing a free and natural sense of Bach's style. The merest beginner needs this kind of statement as much as the most advanced student. Let the teacher by all means mark the pupil's copy according to the pupil's individual needs. It will be quite easy to supply from the statements given in the present edition, a set of marks of expression complete enough for Chopin, to every Prelude and every Fugue. But let the teachers and pupils extract these for themselves. There are perhaps "nine and seventy ways" of doing

this, and every single one of them will be as right as a well-constructed "tribal lay." But often every single one of them will fly in the face of "tradition," for we must firmly recognise that where Bach is concerned the only true tradition begins with the knowledge of his complete works. Older traditions carry us only to an age of contemptuous revolt against his style. Pepys is not an authority on Shakespeare. And the teacher and student are at perfect liberty to reject the suggestions of the present edition after (but not before) making sure of understanding them.

It is commonly supposed (and has been stated by eminent Bach-scholars in earlier times) that while Bach writes very accurately *what* is to be played, he leaves the performer free as to *how* to play it. This is a dangerous half-truth, and scarcely less applicable to Beethoven, or even Chopin. For all periods of art there are two important categories of directions, essential to the future understanding of the art, but utterly beyond the artist's power to give. The artist cannot foresee the non-existence of the only instruments and conditions for which his work is calculated, nor can he foresee what directions will be needed to make his meaning clear with instruments and conditions he has never conceived. In neither of these categories can he even suspect himself of sins of omission. In 1740 no Leipziger musical enough to keep a harpsichord and a clavichord in his house could imagine readings which flatly violated not only the common-sense of those instruments but every sensibility in his wider musical experience as a respectable church-goer. Nor could he, in playing the Italian Concerto on a harpsichord, be in any doubt as to what the two manuals of the harpsichord were meant for, and what the fashionable Italian Concertos (the only existing ones) were like. A single trial would convince him that while the first part of the C minor Prelude in Book I. was mere buzz and rattle if played at all fast, the tiniest clavichord could deal with any amount of energy and brilliance in the D minor Prelude of Book II. On these matters the modern player needs information; nor until this information is digested have we any means of judging as to the necessary directions, unknowable to Bach, how to express his meaning on the modern pianoforte. One thing, however, is quite certain; viz. that before anything "pianistic" is attempted by way of free translation, the student should have thoroughly mastered Bach's exact part-writing as written, and should be able to express its climaxes distinctly without adding or altering a note. On the harpsichord some of the stops sounded octave-strings (Bach's own instrument had 16-foot as well as 4-foot tone): and even some clavichords had octave-strings to their lower notes. But octaves produced by such "registration" are very different in their meaning and effect from octaves produced by the stretch and effort of the player's fingers. On the old instruments there was none of that tubby thinness which is heard on the pianoforte when the bass is a long way from the upper parts and the player is forcing the tone. But we shall not remedy matters by adding octaves here and there, with the certainty that sooner or later the part-writing will make it impossible for human fingers to carry them on; nor will our appreciation of Bach gain more than it loses from occasional bursts of pianistic effectiveness accidentally possible in passages which may not be the climaxes at all. Sebastian Bach (as Burney complained, when he could not account for the origin of C. P. E. Bach's musical genius) is "fond of crowding all the harmony he could into both hands": not until we have

learnt to achieve Bach's part-writing with our fingers can we venture to translate him into any pianoforte style which produces volume at the expense of part-writing. The suggestions of the present edition will not prevent students and teachers from adopting the traditions or fashions of virtuoso pianists if they like. But where those fashions have not been founded on Bach-scholarship, it is they, not the methods of scholarship, that are rigid and arbitrary.

The suggestions given in this edition are based on a thorough analysis of the forms as well as on the instrumental technique of the music. The analysis, like the directions for expression, is adumbrated in such a way that the student has the opportunity and the necessity of working it out in detail for himself. It will be found to cover at least the whole field usually contemplated by fugal analysis; but it contains nothing that is not necessary to enable the player to make the music clear to the listener. Thus it is not concerned with the technicalities of Real and Tonal Answers (unless, as in Fugue XXIV., Book I., that matter has raised an indecisive conflict as to the text); because those are distinctions in the expression of which the player has no control; a Tonal Answer has to be played exactly like a Real Answer. But it is vitally concerned with Countersubjects, with all kinds of Double and Triple Counterpoint, with Inversions, with Stretto, and with the characterisation of Episodes and the recognition of them individually where they allude to or develop each other; and it is concerned with these things, not as they are set forth in text-books, but as they occur in these Forty-eight Preludes and Fugues, in *Die Kunst der Fuge*, in other works of Bach, and in none of the usual theoretical treatises at all. Nothing is more misguided than to try to fit Cherubini's rules for the structure of a standard fugue to any composition by Bach. Cherubini's scheme is not classical; its real origin is the sole convenience of the teacher in dealing with school essays: and his own crowning model of a Fugue, the *Et Vitam* from his *Credo*, ignores it completely. It is vitally important for the player to know what Bach's movements contain, without wasting time in the search for things that are not there, with the resulting tendency to dwell upon accidents that might seem to warrant the search. Some theorists, for example, have searched for adumbrations of sonata form in Bach's Fugues; with the result that they notice every case where a specially distinctive early cadence in the dominant is reproduced in the tonic near the end, but they compel themselves to neglect its appearances in other keys, and never show any capacity to recognise its inversions in double or multiple counterpoint; a capacity without which nobody can play polyphonic music with intelligence at all. Again, melancholy speculations as to a thematic connexion between a Prelude and its Fugue have been taken seriously by writers who would presumably never believe in a fortune-teller, but who evidently think musical analysis so mysterious that what is good enough for palmistry ought to be good enough for Bach. By the time a lover of music has persuaded himself to see in the outline of bars 4–8 of the First Prelude an anticipation of the four quavers e, a, d, g in the Subject of the First Fugue, he will have lost all capacity to see the crystalline clearness and simplicity with which the Seventh Prelude shows the real ancient and ingenious way (developed by Bach from Buxtehude) in which the introductory figures of a Toccata may be gathered up into a Fugue.

If Bach did not value clear contrasts more than casual resemblances, he might have anticipated the discovery made by an eminent modern pianist who uses the Seventh Prelude of Book I. as an introduction to the Seventh Fugue of Book II. But Bach did not think fit to follow what is really an exhaustive Fugue by another Fugue, vaguely but distressingly similar in theme. The truth may be paradox, and it may be subtle; but it is never vague and capricious.

As the analysis of form in this edition is confined to elementary and non-speculative matters, so does it refrain from elaborate analysis of rhythm and phrasing. Strange to say, even a genuinely scientific rhythmic analysis does not often really concern the player. Where it does, it will be given here. But in at least nine cases out of ten, the effort to express in performance the results of a grammatical analysis of the phrasing is about as futile in music as it is in words. Declamation that emphasises logic and grammar instead of following the rhythm of verse and the impulses of speech as they arise in real life, will reduce the most impassioned poetry to the manner of a patient mistress giving instructions to a willing but stupid servant. If students or teachers wish to know exactly on which note a Countersubject begins, or where the ends of phrases coincide or overlap in two or more out of four or five voices; by all means let them pursue this fascinating study for themselves. But they will be well advised to learn the music by heart first before they attempt any analysis more abstruse than what is given in this edition. And every point noted here should be put to the test of the ear and memory. The reasonable presumption that these points are correct will assist in training the ear and the memory without tyrannising: and the right to disagree with the suggested renderings will base itself on the capacity to follow them.

Besides the suggestions given for the individual numbers, the following general principles claim attention.

a. The Cultivation of Pure Musical Sense.

A primary condition for understanding Bach is that the performer, while using all his instrumental resources as far as they are relevant, must set his mind free from his instrument's special province, even if that instrument be the human voice itself. Most of all is this necessary when the instrument is that modern and ubiquitous speciality the pianoforte, which Bach saw (and disliked) only towards the end of his life and in its unpromising infancy. Bach writes with scrupulous attention to the technique of every instrument known to him; on the principle, however, not that music is written for instruments, but that instruments (including the human voice) are made for music. The resources of vocal melody and choral harmony form the nucleus of musical æsthetics; but when artificial instruments have enormously extended the range of music, even voices must learn from them. Hence Bach is on the one hand always insisting (even *totidem verbis* in his title-pages) on the "cantabile style" of harpsichord playing, and on the other hand he is open to the charge (which left his withers unwrung) of writing instrumentally for voices. The fact is that he writes musically for everything, and uses the most minute knowledge of instrumental and vocal technique to express the utmost amount of universal musical

sense. Now every instrument has a tendency to encourage mannerisms that have no real musical sense but which easily become accepted as "natural" even by critics who ought to know better. In Bach's day the keyboard instruments were perhaps less liable to this danger, inasmuch as the term *Clavier* was used for them indiscriminately, even organ-music being sometimes involved in the ambiguity. But the pianoforte is hardly more different from the harpsichord than the harpsichord is from the clavichord, or than all three are from the organ. By practical experience of the old instruments we soon learn where Bach's music leaves the common ground of all and begins to specialise: and thus we find that *Das Wohltemperirte Klavier* favours the clavichord more often than the harpsichord, and that Book I. is more typically clavichord music than Book II. Further than this we should not lay down the law, but we may safely translate it into pianoforte terms as follows:—that a good technique for most of *Das Wohltemperirte Klavier* is the technique that will be good for Chopin's Preludes in E minor, B minor, F major, and (for volume of tone) E major; whereas the Clementi-Czerny techniques apply mainly (if at all) to such exclusively harpsichord styles as that of the quick movements of the Italian Concerto and the concerto-form preludes to the English Suites.

At all events, it may be taken as an axiom that when a phrasing or touch represents a "pianistic" mannerism that would sound ugly on the harpsichord, that phrasing will misconstrue Bach's language and tell us nothing interesting about the pianoforte. If players think it "natural" they are mistaken, however habitually they may do it. They are merely applying a small part of the pianoforte technique of 1806 to the clavichord and harpsichord music of 1730. No sane person would apply it to Chopin, and we are outgrowing the habit of applying it to Mozart, whose style was opposed to Clementi's but was formed before he obtained a glimpse of Bach.

There is a very simple way of detecting what is unnatural in the interpretation of most of Bach's themes; and, if the test sometimes fails to answer directly, it certainly never misleads. It is summed up in two words, viz: *Sing it.*

There is no need to have a fine voice or to be a wonderful *coloratura* singer; though no musician was ever the worse for a few good singing lessons. Humming will do, if an honest effort is made to hum in tune (in a key suitable to your voice), in time, and with some feeling where *not* to take breath. Nonsense syllables (like "diddle-diddle") may be useful in rapid figures,—many French musicians are so trained that they can fluently apply sol-fa syllables:—the point of the test is, however, to see what happens without effort. (It is therefore as well not to spend too much wit on inventing texts for the themes). If the phrase proves singable at all, the attempt to sing it will almost certainly reveal natural types of expression easily perfectible on the pianoforte and incomparably better than any results of the "natural" behaviour of the pianist's hands. Even in matters that at first seem to be merely instrumental, the vocal test reveals much. For instance, many pianists will find a "natural" tendency to slur the downward octaves in the quaver bass of Prelude XV. in Book I. The temptation mysteriously vanishes on the harpsichord, the

clavichord, and the pedals of the organ. Nor would it occur to a violoncellist. It seems harmless enough. But now take that bass at its obvious musical value and sing it. You will spontaneously produce something like "Pom-pom, pom póm-pom," and the slurred reading will never occur to you. On the other hand the organist is almost compelled to make the accented quavers a little less detached than the others; that being for him, as for the harpsichord player, the only way to make an accent; yet the consensus of even these instruments is with the voice, and against the merely pianistic habit. Doubtless it is arguable that some pianistic mannerisms, unjustifiable by this test, are to be respected as representing the real character of the pianoforte, and are therefore pertinent to the art and science of idiomatically translating Bach. Wherever this is so, it will assert itself readily enough. And in asserting itself it will again arrive at an essential vocal criterion of melody. The player who, after these considerations, still prefers to slur the octaves in Prelude XV, will no longer be the slave of habit therein.

Apart from arpeggios and other purely instrumental notions, there is a wide ground of melody wherein the vocal test is not decisive; for Bach's melodies are apt to combine in counterpoint so as to form masses of harmony. Hence it may be vocally optional to detach notes which may prove harmonically to be too sensitive to be separated from their resolutions. (Thus, the traditional *staccato* reading of the countersubjects in the C minor Fugue of Book I. is an abomination to anyone with a developed sense of Bach's harmonic style, as is likewise the whole rule-of-thumb method of playing all semiquavers legato on a foundation of staccato quavers.) Therefore, the second principal factor, in playing Bach, is the appreciation of his harmonic sense. Here again, the vocal ideas are the normal basis, and the instrumental ideas are largely independent of the keyboard. An arpeggio is a mass of harmony traced out in a flow of single notes. Bach's arpeggio-preludes differ widely as to what becomes of their harmonies when we translate them into sustained chords. The first and second Preludes of Book I. seem externally very much alike; but the one represents strict five-part harmony with one chord in a bar, showing an interesting sublety in the only place where two of the five parts go into unison; while the second Prelude hints at many subordinate harmonic changes flowing around its main chords, and resists the attempt to reduce it to massed harmony.

A surprising proportion of Bach's apparently most homophonic key-board style will be found to be a translation of pure part-writing: and every departure from this will have a special meaning. Such departures take the following forms: (i.) *Extra notes* or chords in massed handfuls, as at the opening of the Italian Concerto, and throughout the E flat minor Prelude in Book I.: (ii.) *Blank spaces* in which some elements of the harmony are allowed to vanish while others are set free to drift through what would otherwise be violent discord, as in the last four bars of Prelude II., Book I., a *locus classicus* often obliterated by a bad "correction" of the text: (iii.) *Ambiguities*, where two or more parts form a collective melody equal or superior to their individual sense, as in the twin-counterpoint of Fugue XV., Book II., or, conversely, where a melodic figure becomes a mass of harmony by sustaining some notes and treating others as entries of parts, as in Book II., Preludes I. and XI.

All these principles must be familiar facts to the player who hopes to interpret Bach's delicate gradations between sketchiness and fulness of harmony. In sketchiness and fulness alike there is always the suggestion of more than can ever be written; and we must see that the interpretation does not destroy the right suggestions.

b. Part-playing. The nature of polyphony has been obscured rather than illuminated by Ouseley's famous definition of counterpoint as "the art of combining melodies." Much "pianistic" fugue-playing has passed as "scholarly" when it even fails to realise that definition, inasmuch as it "brings out the subject" as if all the rest of the fugue were unfit for publication. This notion is peculiar to pianists. Organists, who perhaps play fugues more often than most people, do not find it necessary, whenever the subject enters in the inner parts, to pick it out with the thumb on another manual. They and their listeners enjoy the polyphony because the inner parts can neither "stick out" nor fail to balance well in the harmony, so long as the notes are played at all. On the pianoforte constant care is needed to prevent failure of tone: and certainly the subject of a fugue should not be liable to such failure. But neither should the counterpoints; indeed, the less often a characteristic countersubject recurs the more important it may be that it should be heard clearly (*e.g.* the clinching third countersubject of the F minor Fugue in Book I.) Most of Bach's counterpoint actually sounds best when the parts are evenly balanced. It is never a mere combination of melodies, but always a mass of harmony stated in terms of a combination of melodies. It is quite different for instance, from the famous three-fold combination in the *Meistersinger Vorspiel.* This has been by turns praised and blamed as a piece of three-part counterpoint; but the praise and blame are irrelevant, because Wagner achieves a classic fulness and smoothness by means of the humble inner parts of the wood-winds and horns, to which nobody is asked to listen, but which supply the really classical harmony-counterpoint into which the whole combination melts.

When Bach combines melodies, the combination forms full harmony as soon as two parts are present. (Even a solitary part will be a melody which is its own bass.) Each additional part adds new harmonic meaning, as well as its own melody and rhythm, and all are in transparent contrast with each other at every point. No part needs "bringing out" at the expense of the others, but on the pianoforte care is most needed for that part which is most in danger of failure of tone. Thus, one of Bach's standard types of triple counterpoint consists of a theme with wide intervals and lively rhythm, a countersubject flowing uniformly and in conjunct movement, and another countersubject consisting of a few long notes forming a chain of suspensions or a slow chromatic progression. This third and simplest of themes will be the keystone of the harmonic arch. On the organ it will dominate sublimely if the notes are played at all: chorus-singers will luxuriate in it; the clavichord will respond to it with a *vibrato;* the harpsichord will manage it quite satisfactorily; the pianoforte—?

The pianoforte player will manage it when he can give a good account of Chopin's Prelude in E minor.

III. NOTATION.

(i.) *Dotted Rhythms.*

The dotted quavers (and, in quick *tempo*, dotted crotchets) of Bach and Handel have values which vary according to the prevalent rhythm of their context. In the present edition the cases in point(Book I. Fugue V; Book II. Prelude V, XIII. and XVI.) are dealt with in the notes. To modernise the notation would only deprive the player of all means of acquiring a natural sense of the freedom of the old rhythms. Besides this elasticity in the value of the dot there was in much music of Bach's time a French mannerism consisting in a strong "agogic accent" on the first of any or every pair of quavers. One differs with caution and reluctance from Mr. Dolmetsch, but when he argues that a Bach Sarabande should be played in $\frac{9}{8}$ time, and when, on the same ground scholars uphold Czerny's disastrous simplification of the delightful cross-rhythm of Book II. Prelude V., it is time to protest. When Bach wants $\frac{9}{8}$ time he can write it; and there is no conceivable explanation why he should write that D major Prelude in a complicated notation with a double time-signature if he meant nothing but a plain $\frac{12}{8}$. When all due weight has been given to contemporary authorities, common sense must recognise that Bach's position was isolated, his practice eclectic, and, above all, his polyphony unique. The French *clavécinistes* were exquisitely finished artists on a small scale; but extreme inferences from their mannerisms have no more bearing on Bach (even when he writes *in stile francese*) than the customs of the ballad-concert singer have on Wagner.

The guiding principle in these 18th-century rhythms is that, while meaningless distinctions are ignored, expressive distinctions are emphasised. As to ornaments, see the following General Instructions (pages xiv.-xv.).

(ii.) *Accidentals* in Bach's notation lasted only for a single note, or for its immediate repetition in the same part. A sharp or flat applied to a note already so inflected in the signature would mean a double-sharp or double-flat. Hence many misreadings, such as has concealed one of the grandest modulations in the *Chromatic Fantasia.* In the present edition each real part is given its own complete supply of accidentals, but each stave is given all counter-accidentals that would be necessary if the parts were lumped together. Bach himself occasionally uses a precautionary natural in this way (never a sharp or flat, for the reason just given); and thus (in Book I. Fugue XXII. bars 58-59) he can settle a point which even Bischoff and Kroll left in doubt.

(iii.) *Part-writing* is indicated by Bach on two staves with a clearness which is a *tour-de-force* in penmanship. The modern pianist, who has so many other difficulties, needs this clearness more than any of Bach's pupils. The individuality of the parts is prior to all other questions of phrasing and grammar, and is of all things most remote from the pianoforte-player's unawakened conscience. Hence the present edition goes to unusual pains in showing which part is about to re-enter after a rest, and whether it is crossing another part. Even Kroll in his first (Peters) edition of Book I. Fugue XII. obliterated two countersubjects by a mistake on this point, which, however, he rectified in the *Bach-Gesellschaft* edition. In such music, even from the practical stand-point of fingering, experience shows that to break up the part-writing so that "the staves represent the hands" will give the player more trouble in following the sense than it saves him in reading the notes. The letters L and R can supply all necessary information as to the distribution of the parts between the hands. The student who could play Bach's keyboard music intelligently at sight could just as well read from score; and the quickest method of learning key-board

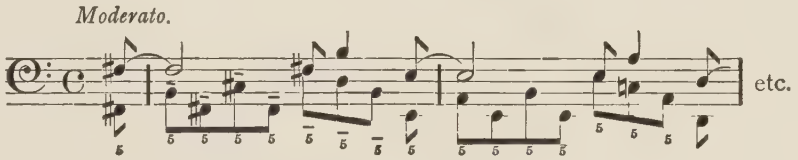
classics has little or nothing in common with the methods of getting good results from a busy orchestra with insufficient rehearsals. Hence the notation the modern pianist needs for Bach is not the notation required for band-parts.

In conclusion, the method adopted throughout this edition is intended to train the student to understand Bach's language himself; it provides him, as it were, with a dictionary and other means of interpretation, but not with a "crib." A slight exception to this rule has been made in the case of editorial indications of *tempo*. Such indications, being evidently dogmatic, are a short cut to a result, which, if correct, is better reached by following the lines of thought indicated in the analysis. But this short cut is necessitated in the interests of students who are studying isolated Preludes and Fugues for Examination, and who thus may not possess the work as a whole. D. F. T.

GENERAL INSTRUCTIONS FOR THE USE OF THIS EDITION

1. No pianoforte-student is either too young or too advanced to find it worth while to play purely contrapuntal pieces (such as the Fugues and many of the Preludes in *Das Wohltemperirte Klavier*) once through voice by voice. This can be done before starting upon technical practice at all; and the most experienced musicians find surprises in the inner parts of a four-part Fugue thus tested. The student should read the analysis given with each movement, and should spell out in this way every passage and point described. It is often unwise to commit oneself to a plausible fingering until it has been proved to bring out the musical sense in the most convenient way. Many fingerings are unnecessarily difficult from being designed to preserve a *legato* which the musical sense does not demand. It would, therefore, be a fundamental mistake to regard the analyses here given as dealing with matters of no practical importance to the pianist.

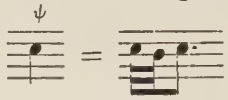
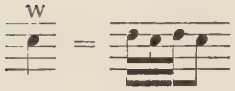
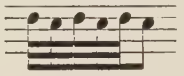
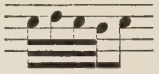
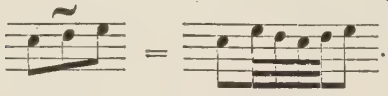
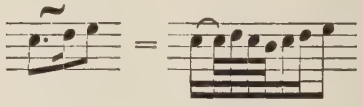
2. Every pianist who wishes to play polyphonic music convincingly would do well to make exercises in skipping with the little finger of the left hand in fourths, fifths, and octaves, on black keys and white, cultivating an evenly quiet tone, and reducing the gaps (without pedal) by slow practice.



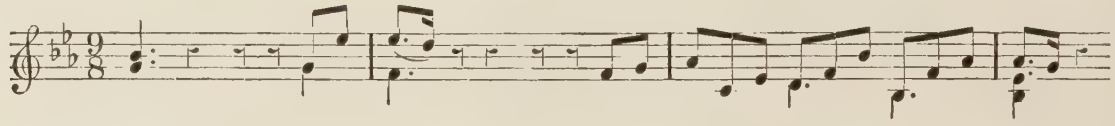
In this way he will gain confidence, and will learn that pianoforte polyphony requires no organist's fingerings, but, on the contrary, a balance of tone which cannot be attained when the hand is preoccupied with squirming in order to avoid infinitesimal discontinuities and overlaps which the ear does not notice at all. On the pianoforte a breach of *legato* is not so often a gap as a bump in the tone; and it is sometimes produced at its worst by the very means taken to avoid gaps.

3. Having verified the references in the analysis by playing them, the student should commit all the themes and points to memory—a short and not a difficult task. Whatever is singable should be sung or hummed—a habit which is often remarkably effective in revealing natural ways of phrasing as opposed to the spiky artificialities which come " naturally " to the pianist's hand when it approaches Bach through Czerny, instead of through Chopin and Mozart. When the student has thus set himself free from the popular prejudice that a Fugue consists of a single phrase shouted by three or four voices in angry altercation to the exclusion of all other topics, he will then be in a position to begin technical practice, knowing what he

has to play, and to what purpose the tone is to be economised. And when he comes to memorise any of the pieces, he will find the process already almost accomplished by the consciousness of every theme and structural point during the whole of his technical practice. Probably many players will find they have a better musical memory than they suspected before they gave it a chance by working on these lines.

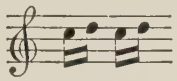
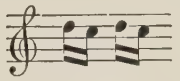
4. Ornaments should be omitted in the first stages of practice, until the main lines of the melody and harmony are firmly established in hand and mind. Then the ornaments can be introduced gradually, just as the player grows to feel their necessity or desirability. In the present edition the more elaborate ornaments are written out as grace-notes, and the only signs retained are those four which are, or ought to be, still familiar, the obsolete signs having the great disadvantage of being easily confused in print (so much so that Bach, in his own proof-reading of the French Overture, gave them up as hopeless) and, even with the best caligraphy, almost indistinguishable by the naked eye. The four signs used here are: the Mordent (for which we adopt Couperin's typography)  ; the Schneller or Pralltriller  (or in Book I. more often  , or even an ordinary shake); the Shake *tr*, which (like all these ornaments) normally begins on the upper note; and the rare Turn or *Doppelschlag* *never*  , but sometimes filling the whole note  . The Turn *between* two notes  does not belong to Bach's musical language.

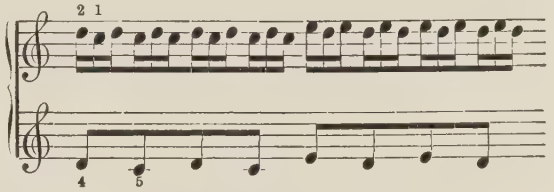
Appoggiaturas are in this edition written as grace-notes, but the form of the grace-note (which Bach writes either as a quaver or as an almost invisible *Häkchen*) is made to indicate the best value for each case—*i.e.*, a small quaver for a quaver, a small crotchet for a crotchet, and the modern *acciaccatura* for very short notes. Even so, the values are only approximate; and the student cannot too soon master the fact that there is (*pace* the specialists) nothing unnatural to the ear in an *appoggiatura* that lets the main note come between two beats—*e.g.* (instead of the orthodox solution of a full dotted crotchet driving the main note into the following rest)—



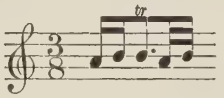
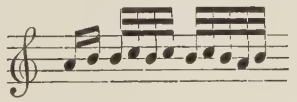
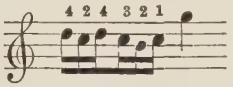
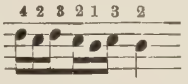
where the shortening of the main note is quite *en règle*, provided the player has got beyond the stage of emphasising such points as if they were aspirates and he were uneasily conscientious about them.

5. All Bach's ornaments come under three rules: (*a*) they begin on the beat, and never before it, though when very short they throw their whole accent into the main note, so that it is like the vowel in the word "three," and the previous ornament like the consonants; (*b*) they are conceived as running from the top downwards, never from the lowest note, upwards; and (*c*) they never begin by repeating the preceding note—*i.e.*, they never cause a stumble in a *legato*. Rule (*b*) explains itself in the case of the mordent, and it

explains why the Schneller or Pralltriller is thought of as beginning with the upper note, though in fact this is impossible in a large number of cases, as the context generally involves Rule (*c*). But the chief application of Rule (*b*) is to the trill, which (as Kroll points out) is *never* to be conceived as  but *always* as  . The Nightingale in Beethoven's Pastoral Symphony shows it in the making, and so does the real nightingale. Add to this the humble practical advice that the best trill is acquired by practising in triplets, and you get Brahms's trill exercise in his 51 *Uebungen*)



etc.

As to Rule (*c*), it should remove misreadings of many composers later than Bach—for instance no composer ever meant  to be  . And it produces most of the exceptions to the rule that the Schneller or Pralltriller (which it is an undesirable British provincialism to call a "mordent," since that has the opposite meaning) begins with the upper note. Other exceptions are produced by the principle that melodic lines and harmonic essentials must not be blurred—*e.g.*, the Subject of Fugue XIII. in Book II. begins too pointedly on the leading-note to bear any treatment tending to disguise that fact. The Mordent should have (except in obviously brilliant passages) a deliberate and meditative expression. The student will betimes avoid the neologism of playing it with any semitone other than the leading-note of the key—*e.g.*, on the dominant it requires no sharp. The Pralltriller, on the other hand, is always as brilliant as possible; the best normal fingering (when the context permits and the thumb is not needed) is for the right hand, and for the left, enabling the stronger fingers to swing round with good leverage. Similarly, especially on account of the triplet-principle, the best short shake with a turn (applicable, as regards rhythm, to all instruments and voices) consists of two triplets, thus  or  .

6. Certain contrapuntal terms used in the analysis should be accurately understood by the player in the sense in which they are used here—a sense which ignores much that bulks largely in textbooks. (*a*) The Subject of a Fugue is the initial theme discussed by the voices in rotation. (*b*) A Countersubject is the counterpoint with which the first voice accompanies the answering voice, if that accompaniment is maintained on later occasions as a recognisable theme. Similarly, a Second Countersubject is the well-maintained counterpoint to which the First Countersubject proceeds when the third voice enters with the Subject. (*c*) Double and Triple Counterpoint (etc. is a combination of themes any one of which is capable of being bass, middle, or treble to the others. For this reason, and for others, it is a fundamental mistake with Bach to regard Subjects as much more important than Countersubjects. Two essential qualities of Bach's counterpoint are transparency (owing to contrasts of rhythm) and harmonic completeness. The ear delights in recognising phrases as identical in harmony, though the melody and bass are different each

time according to the turn of the harmonic wheel. Sometimes, however, a Double Counterpoint produces an entirely new set of harmonies when inverted. This is because the inversion is in another interval than the octave. Such devices are no mere academic curiosities in Bach (whatever they may be elsewhere), but powerful means of fresh harmonic expression. Hence the player's attention is here directed to every individual case. (*d*) Episodes are the passages between the occurrences of Fugue-subjects, and the term is here used to include those that appear during the Exposition—*i.e.*, before the last voice has made its first entry. (*e*) A Stretto is the entry of a complete answer to the Subject while the Subject is still in progress. (Throughout our analysis we ignore the technical distinction between Subject and Answer, as a matter which does not concern the player.)

Students of Bach can derive nothing but confusion from the scholastic dogma that every Fugue must have a Stretto, a dogma not only unknown to Bach, but flatly contradicted by him in *Die Kunst der Fuge*, the work which he wrote with no other purpose than to standardise Fugue-forms. Half the Fugues therein, and more than half of the Forty-eight, have no Stretti at all; and the scholastic dogma compels those who rely on it to throw a false emphasis on all and sundry light episodic imitations of the first figure of a Fugue-subject. Bach's real Fugue-forms, though manifold, are far clearer than the scholastic scheme of Cherubini; and the student will have no difficulty in tracing them by the analyses given in this edition. Their contrapuntal devices are not to be regarded as mere technicalities forgotten by the composer's consciousness or concealed by his art. They are rhetorical features, both smoother and more developed in his later work than in his earlier. They are not concealed but revealed by the art which conceals art; for there is no ingenuity in them unless and until they are beautiful. In their schematic integrity and perfect smoothness they are peculiar to Bach; he is the one composer to whom they are normal means of expression instead of *tours de force*. Their meaning varies with the individual case. To describe them in words is as dull as to describe other grammatical figures: people have shown a love of Bach without understanding them, just as they have shown a love of foreign poetry without distinguishing the accusative from the nominative. But the question "who killed whom" is not without importance to the emotional balance of a drama.

J. S. BACH'S FORTY-EIGHT PRELUDES AND FUGUES.

BOOK II.

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BOOK II

PRELUDE I

THIS Prelude is full of the double meanings obtainable on key-board instruments by holding the notes of a melody so that they grow into sustained chords (bar 3) and, on the other hand, by allowing two separate parts to combine in a melodic sense different from that of either (as in bars 7-8 and, still more particularly, 11, where the combined sense of the parts in pairs gives the real themes).

On the clavichord and the pianoforte such writing is clearer than it is on the organ, where the sustained notes remain so full that a lower moving part can scarcely penetrate. But the pianoforte does its best for this technique only within a moderate range of tone. The player's reserve of *legato* tone-power must be enormous if he is to hope to produce a *forte* that does anything better than " stick pins into " the long notes; and he will attain any such power soonest and most permanently by resolving never to force the tone and never to leave the ear unsatisfied as to the connection between a suspension and its resolution. Very long notes should be unobtrusively renewed without scruple before they have died away; the renewal may take place simply by repeating instead of tying, or it may be done at a rhythmically odd moment when the attention is directed to a moving part. The approach of a long note can almost always be managed in a melodious swell which will justify striking the note with full tone; thus, in the extreme case of bar 3, there should be a climax of tone like a violinist's G string or a deep contralto at the end of bar 2, and the semiquavers in bar 3 (both right and left) should set in with no effect of entry, but simply as continuing the long melodic line, beginning with the same contralto tone but vanishing quickly into the depths so that the chord may be heard floating above them. If the upper E has, nevertheless, become dangerously thin before bar 4, then frankly strike it again with the A in bar 5, but let both it and the A be no louder than will match the previous chord.

With the middle of bar 5 the design begins to develop. The whole passage from bar $5\frac{1}{2}$ to bar 13 is recapitulated (with one slight change) in bars 20-28. (In its earliest version the Prelude was only 17 bars long.) The *tempo* is a deliberate eight in the bar: in the earliest versions it would have been faster, but the graceful demisemiquaver details Bach has given in its final form require the leisure of a very broad *tempo*. Compare the similar history of Prelude X. in Book I.

FUGUE I

AN early version of this Fughetta (so-called therein) bars it in $\frac{4}{4}$ instead of $\frac{2}{4}$ time. The later notation adds liveliness by increasing the number of main accents.

The answer to the Subject is accompanied by a counterpoint which continues the figures of the Subject, and is occasionally reproduced in the same position. This does not constitute a real Countersubject and does not require any emphasis.

The mordent in the second bar should be applied in all entries of the whole Subject, but not in the merely imitative Episodes of bars 14-20 and 55 to the end. It is worth practising even where difficult, as in bar 22, so as to distinguish the real entries from the Episodes. At bar 67 the Fugue reaches a climax in a spirited Coda (not found in the early versions), where the opening figure should be given with culminating emphasis though it never proceeds further with the Subject. Note Bach's favourite device of cumulative repetition in the tonic, and let the pianoforte enjoy itself in the sonorous vigour of the last eight bars.

Throughout this Fugue the treatment of all quavers as *staccato* answers excellently, except in bars 11-12, 19-22, 46, 61-67, where a singing *legato* is needed. The crotchets of the Subject should also be detached. The ∾ in bar 8 stands for a trill with turn, like that in bar 28. The shake in bar 37 stops on the fourth quaver of the bar.

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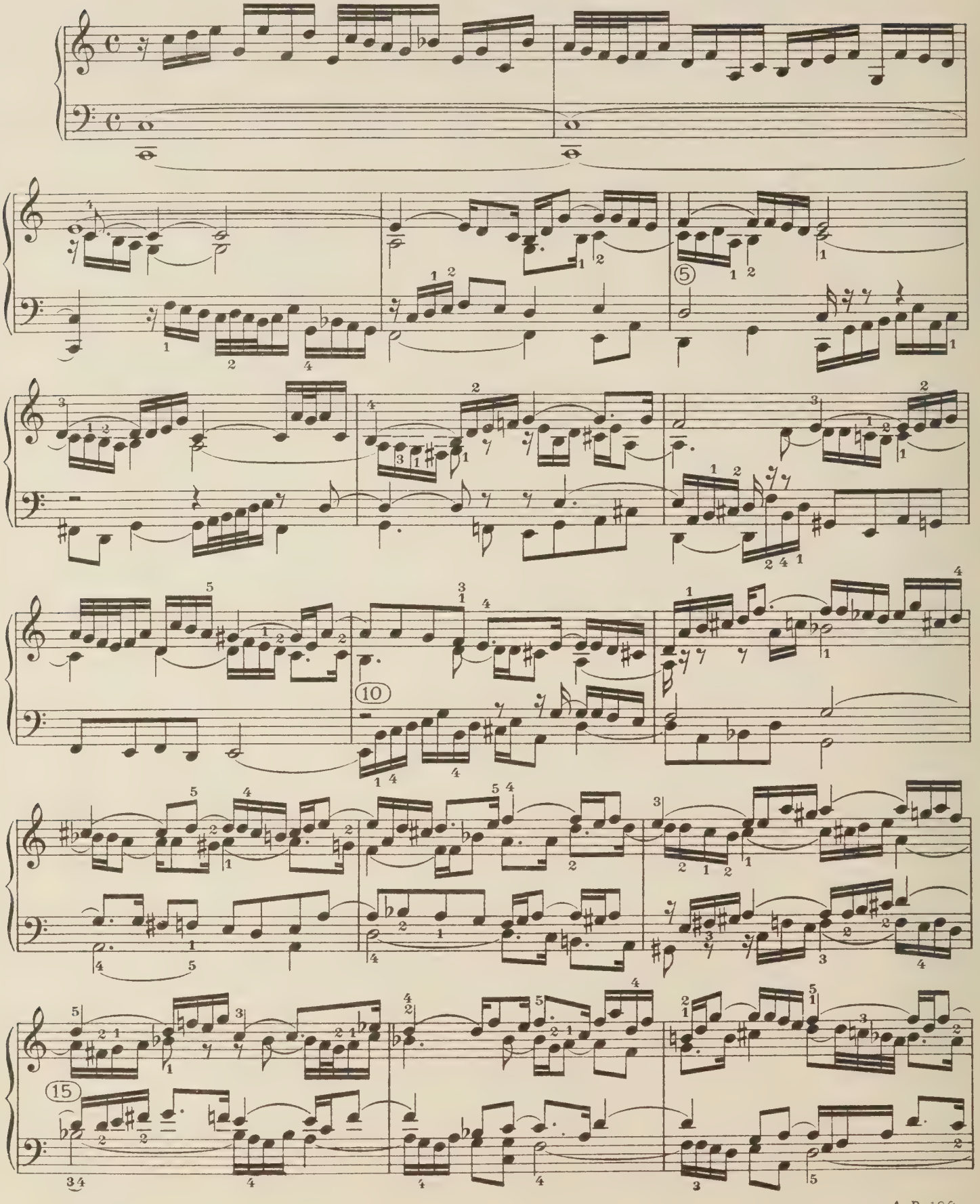
PRELUDE I.

[Andante con moto ma largamente.]



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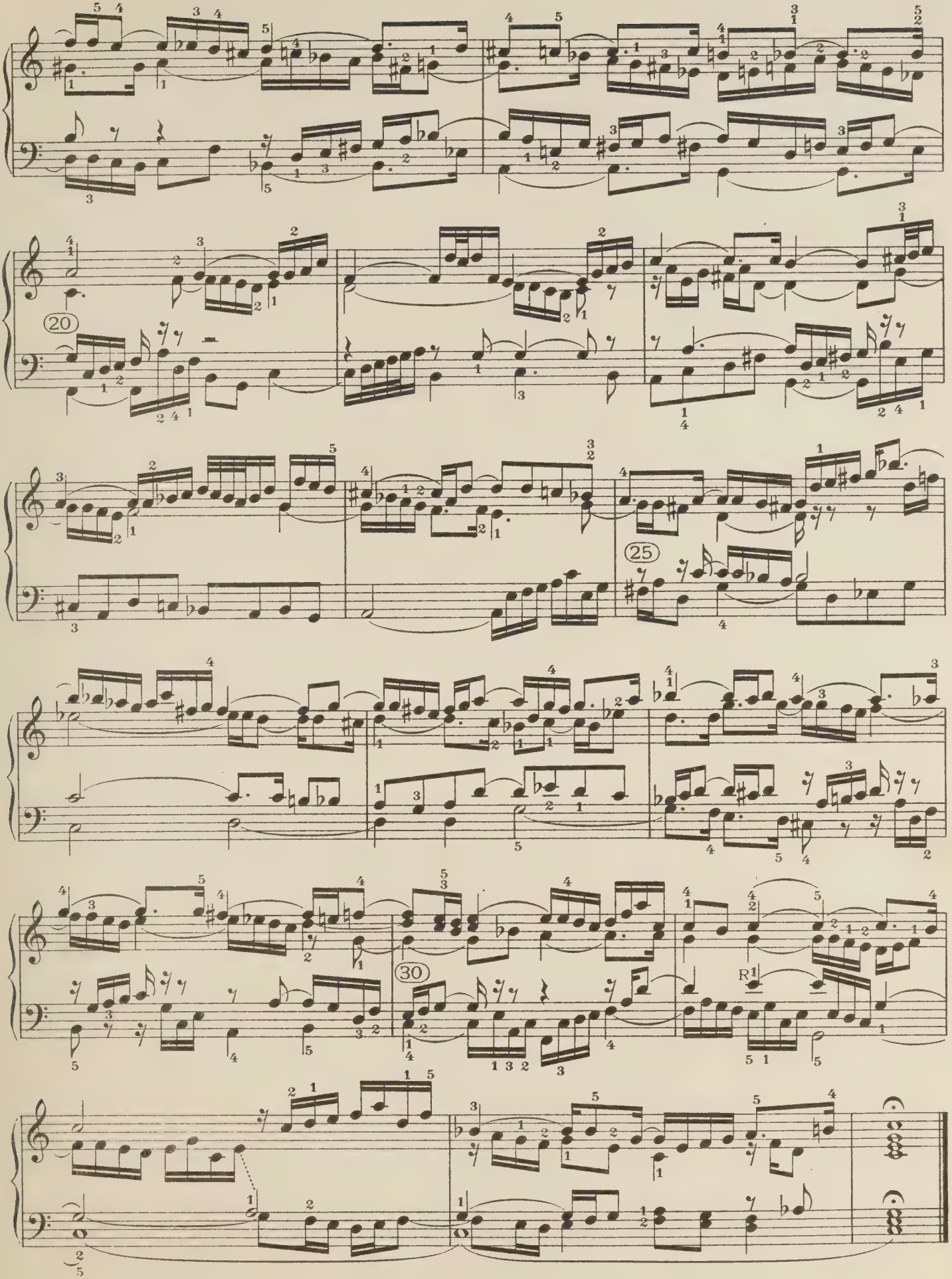
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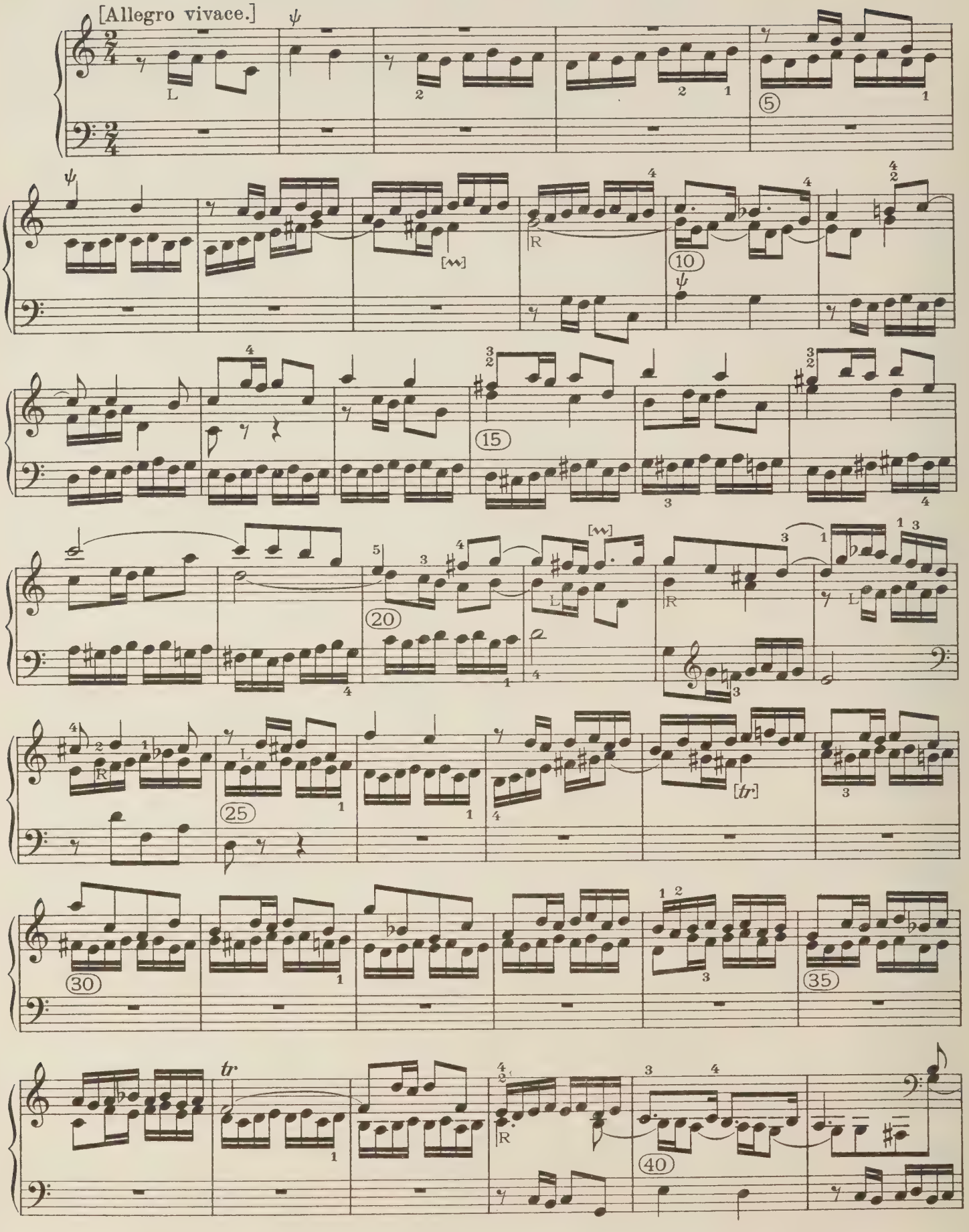
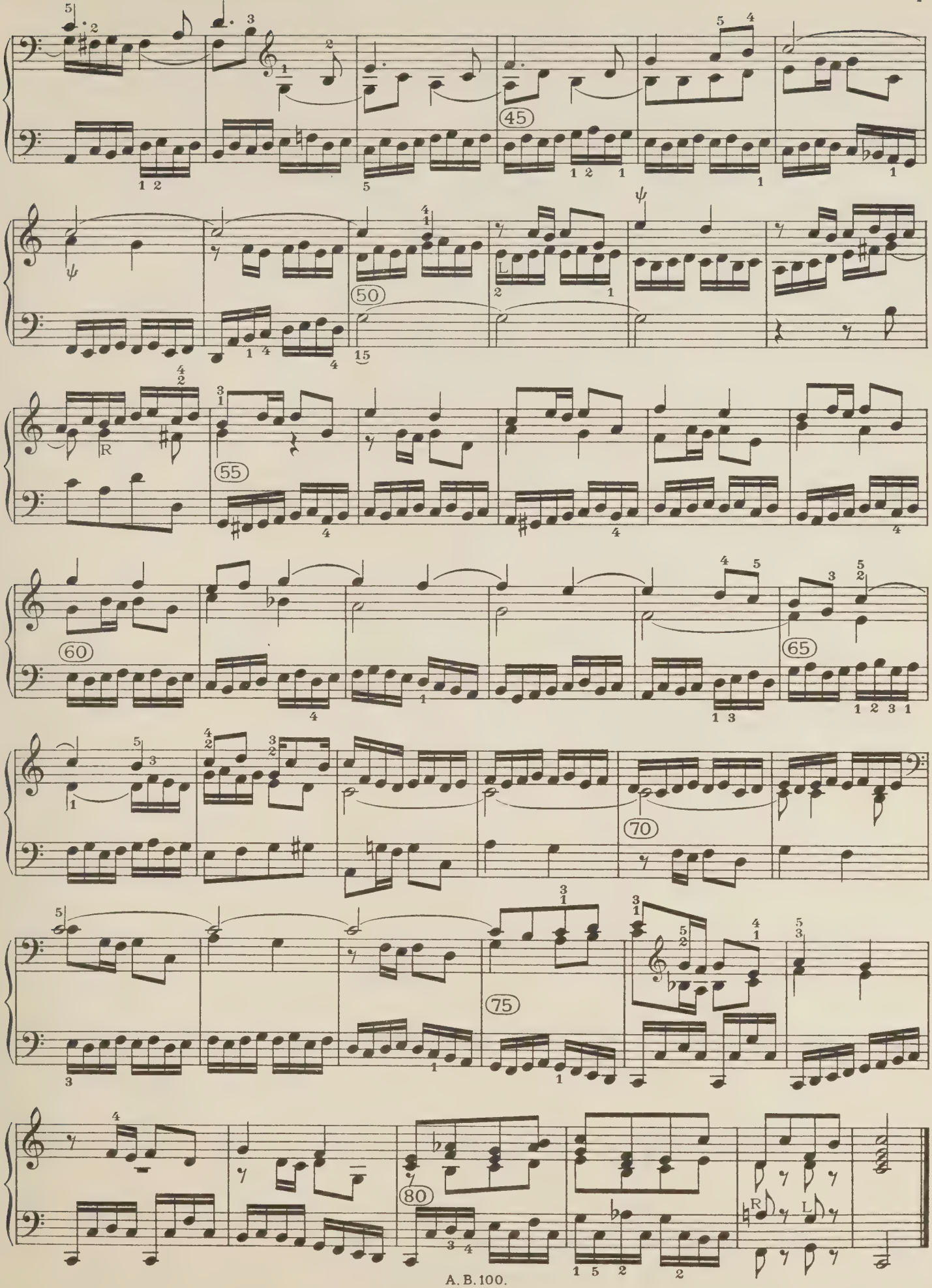
FUGUE I.

a 3.

[Allegro vivace.]

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PRELUDE II

THE *tempo* is given by the mordents in bars 7, 8, and the cadences in bars 11, 12, and 28, which should require but little broadening to sound natural. On the other hand, bars 5 and 6 should not sound dragged out. In these bars, as also in bars 23-24, the left hand joins on with the right as a single part for the moment.

The touch should be light and the quavers *staccato*, except for conjunct passages such as in bars 11-12, 13, 15, 20, and 27, where harmonies become richer and *cantabile* style shows itself.

FUGUE II

THIS develops for two-thirds of its extent as a three-part Fugue. In bar 19 the bass enters with the Augmented Subject, and behaves in all respects like a long-deferred climacteric entry of organ-pedals, till the end of the Fugue. There is some reason to think that Bach used 16-foot tone here, either on his harpsichord with a pedal-board, or by registration, or (on the clavichord) with a third hand.

Kroll, however, thinks that the fourth part enters at bar 6, the tenor resting until bar 15, where it again replaces the bass. In a key-board Fugue not much can be proved by the mere range of the parts, and Bach has not provided the rests that would settle the question. The analogy of the C major organ Fugue, where the pedals enter with the Augmented Subject as a final stage, is, however, not to be disregarded.

In providing the lower octave in small type for this quasi-pedal part it is suggested that after the student has thoroughly mastered the normal part-playing for Bach's written notes he can adopt any suitable score-reader's or pianist's device for adding the lower octave.

The Fugue is entirely occupied by its Subject, the only Episode (except bar 3) consisting of the new semiquaver figure in bar 5 and its inversion in bar 6, accompanied by the first figure of the Subject. (In bar 6 take care to separate the two parts in the left hand, but do not, by premature emphasis on them, forestall the real entry of the Subject in bar 7. On the other hand, do not make this as impressive as the entry of a new part, unless you follow Kroll.)

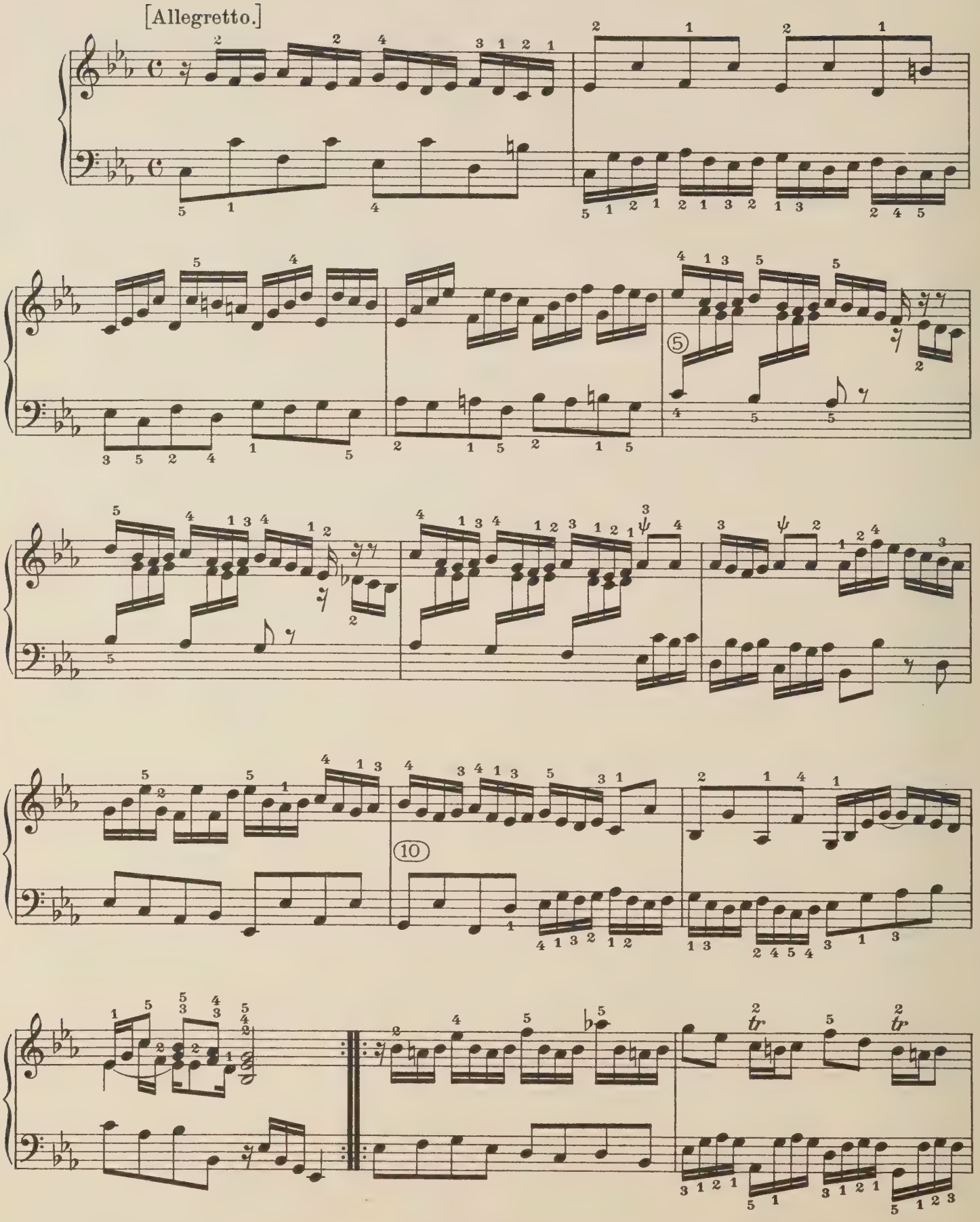
A formal close in the dominant is reached in bar 14, and the rest of the Fugue is occupied by Stretti, first with Augmentation and the Inverted Subject, followed by a chain of two-part Stretti at half a bar. (In bar 18 Bach crowds the modulations with a difficult abruptness which the earliest printed edition softened, but with no discoverable authority.)

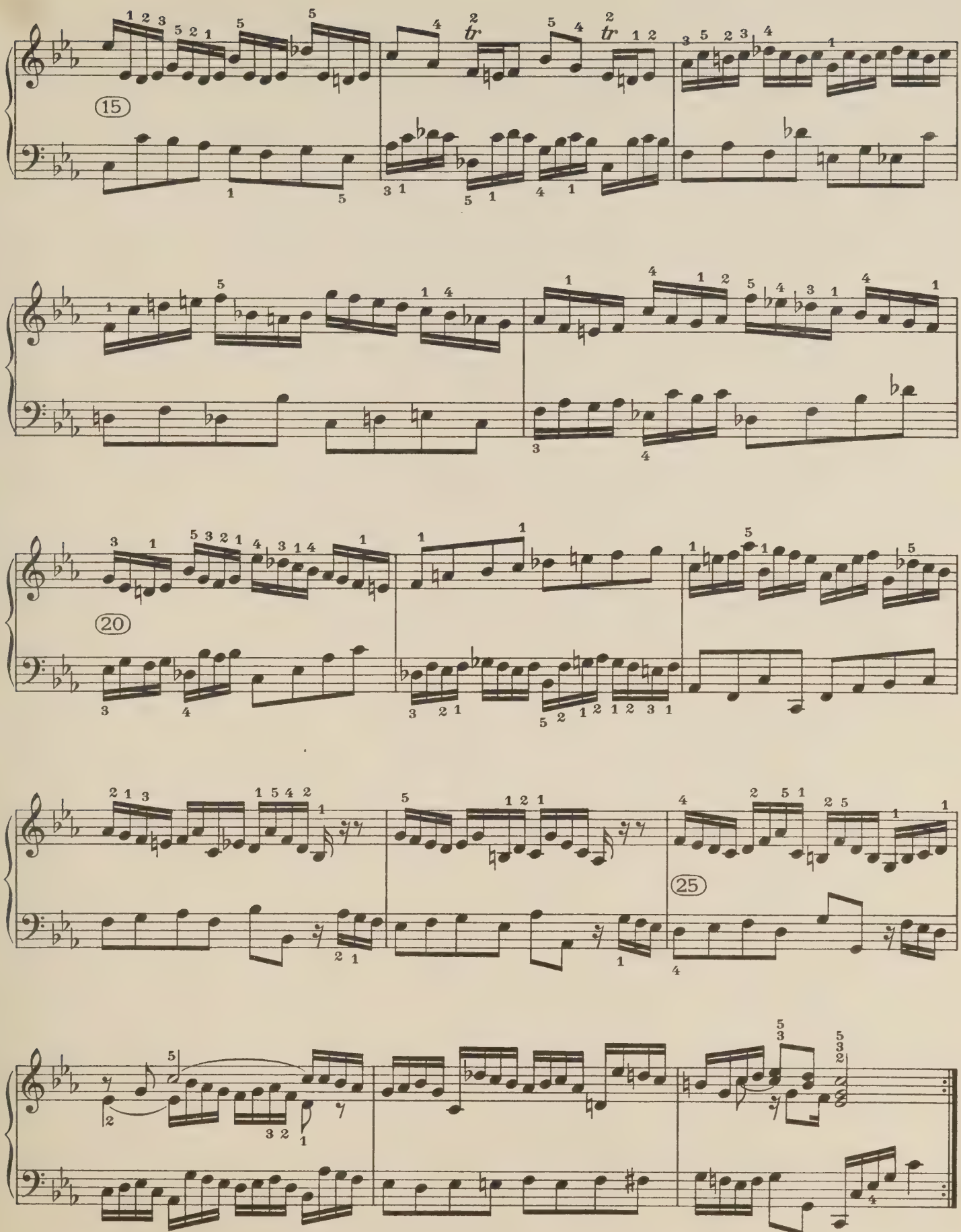
When the organ-pedal fourth part enters, notice the soprano inversion of the second figure of the Subject, and do not fail to bring the pedal-voice out note for note, especially the isolated strokes on the tonic in bars 24-25, and the two entries of the Inverted Subject.

The *tempo* is a broadly flowing eight in the bar, neither too slow for bars 5-6, nor too fast for bar 26 to require more than a slight and natural *ritardando*. The touch is *legato*, but notes may be detached (obviously in the augmentation, and permissibly elsewhere) to the extent to which a singer detaches weighty syllables with many consonants in an otherwise flowing phrase.

The ∾ in bar 2 is an ordinary cadential trill.

PRELUDE II.

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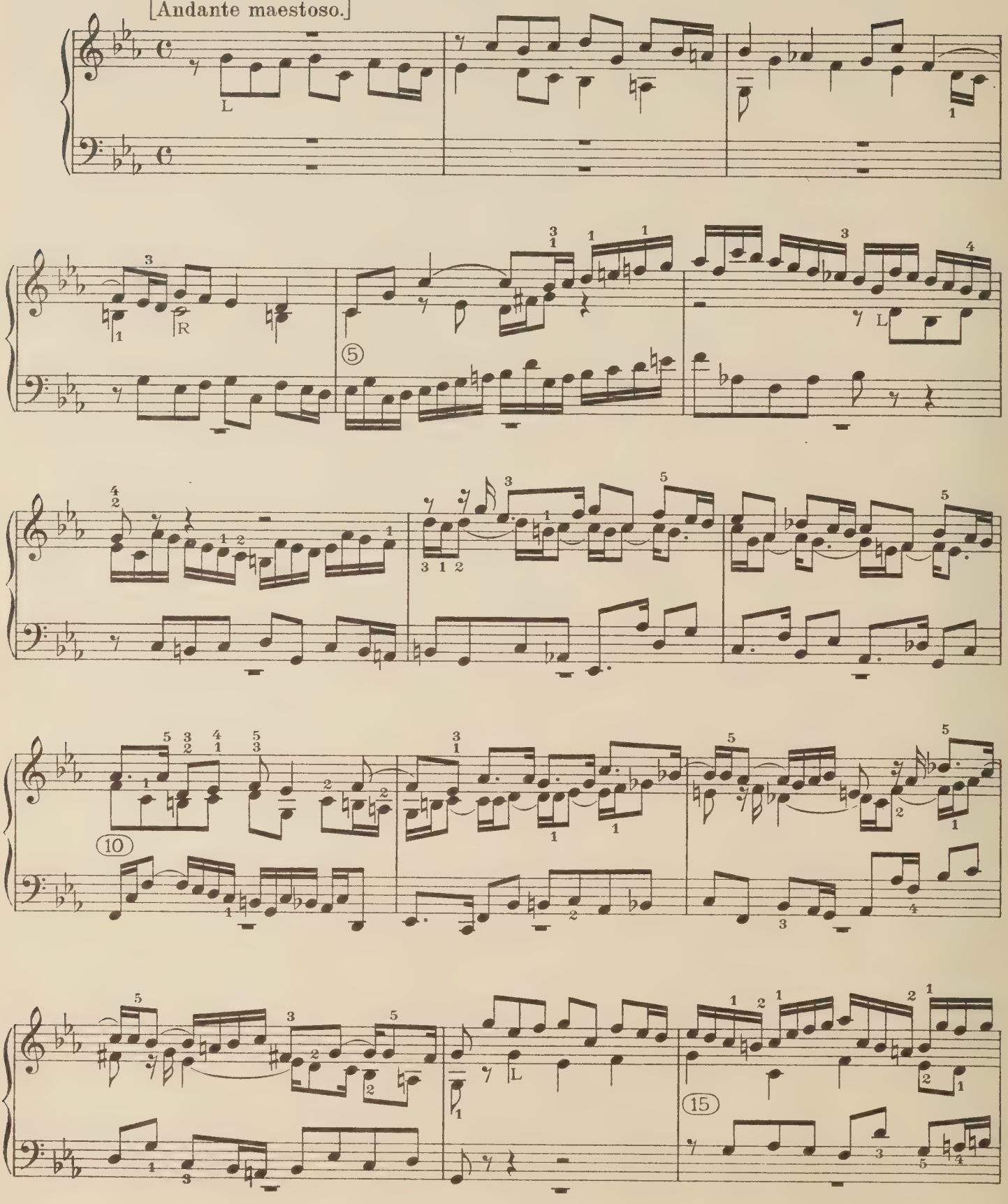
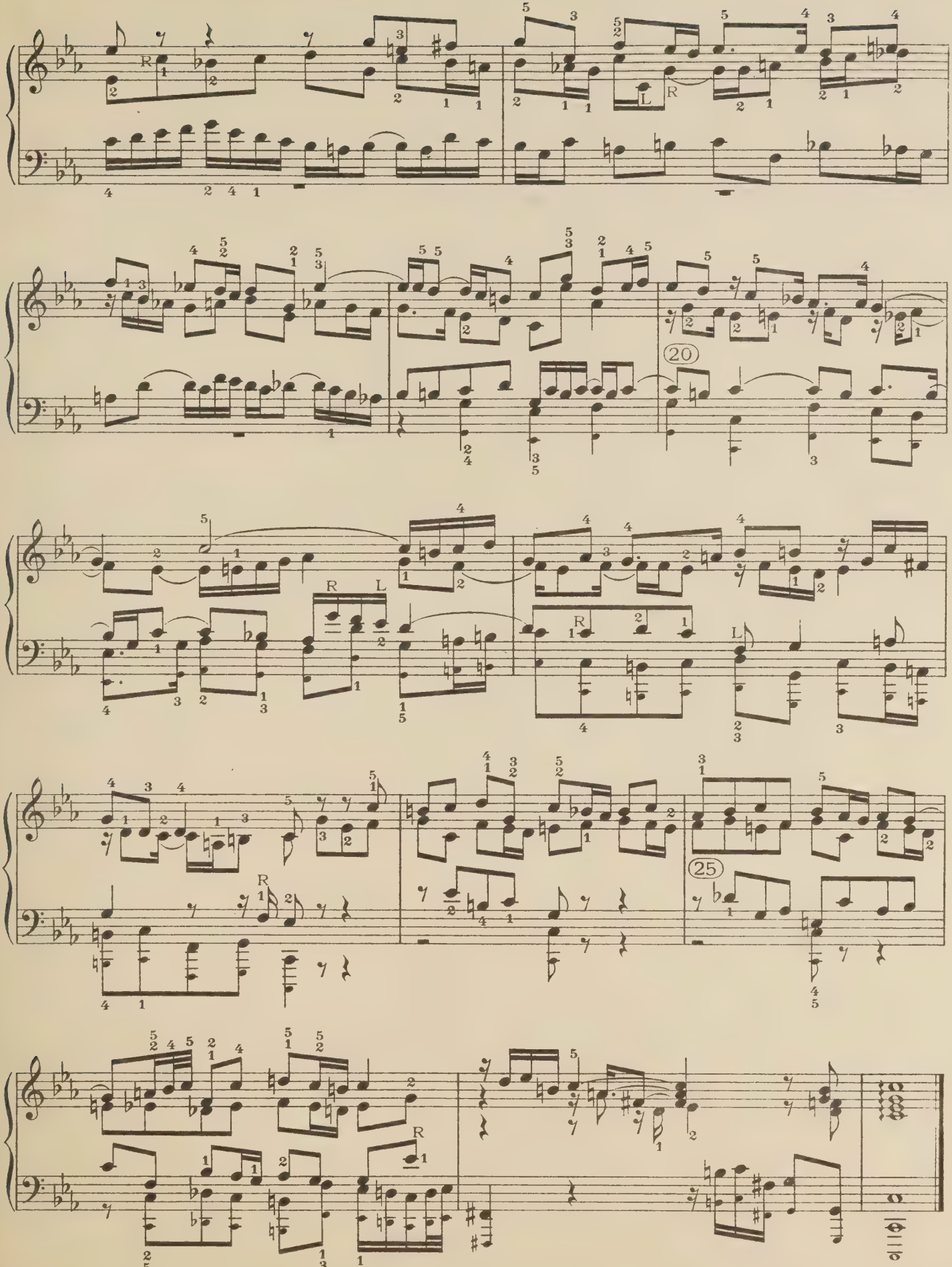
FUGUE II.

a 4.

[Andante maestoso.]




20
25

PRELUDE III

This Prelude really includes its own Fughetta attached in the $\frac{3}{8}$ movement. The Prelude-movement is, of course, a composition in the same style as the First Prelude of Book I. (an early version in C major gives it written in five-part chords without specifying the *arpeggio* formula).

The reading of the left hand here adopted is later than that of the British Museum autograph, which in such matters does not outweigh the authority of the best copies of Bach's pupils. There is never any difficulty in deciding this, where the points do not concern the theories or tastes of the generation after Bach.

The touch of the right hand should be quiet enough for the held notes to sing without requiring accent (the semiquavers being, of course, not in two real parts). In the left hand the quavers should be very nearly tied (like the pairs of quavers in Chopin's B minor Prelude, except that here Bach's quavers are in fours). In orchestral music Bach would undoubtedly draw a slur over them in groups of four, and would expect string players to bow them accordingly with the *louré* stroke. The bass crotchets should be well marked, not pedantically sustained, and the very desirable damper-pedal must not encroach upon the rests. The *tempo* is not faster than *Andante*. The $\frac{3}{8}$ Fughetta (take the *Allegro* as beginning on the second beat after a comma's pause) is lively, but not too fast for the *appoggiaturas* to be intelligible as interpreted here. Bach always indicates them either as small-type quavers or with a sign (the *Häkchen*). The notation adopted here suggests in small type the best value for each *appoggiatura*—viz., a quaver for the Subject (except where a semiquaver is required for harmonic reasons, where it had better have it, whatever the specialists may say), a semiquaver where so indicated, and a quite short note where is written. The bracketed *appoggiaturas* are not in the MSS., but were probably understood, and, if played, will greatly help in clearing up the structure (especially in regard to the inverted figure of the Subject). In fact, the structure will be obscured by any selection; it is a case of all or none. It is always advisable first to learn the framework by heart with no ornaments at all. They are then quite easy to understand and to insert with conviction and spontaneity.

The dashes in the third bar of the Subject are authentic, and must be reproduced everywhere. This means that the only *legato* quavers in this Fughetta are those in bar 10, the chromatic descent in the middle part from bar 20-24 (thrown into relief by the single *staccato* quavers above them at the ends of the bars), and the final cadence beginning with the soprano F♯ in bar 24.

On these points (which are all implied in the text itself without the aid of any arbitrary interpretation) the sense and vigour of the movement depends.

FUGUE III

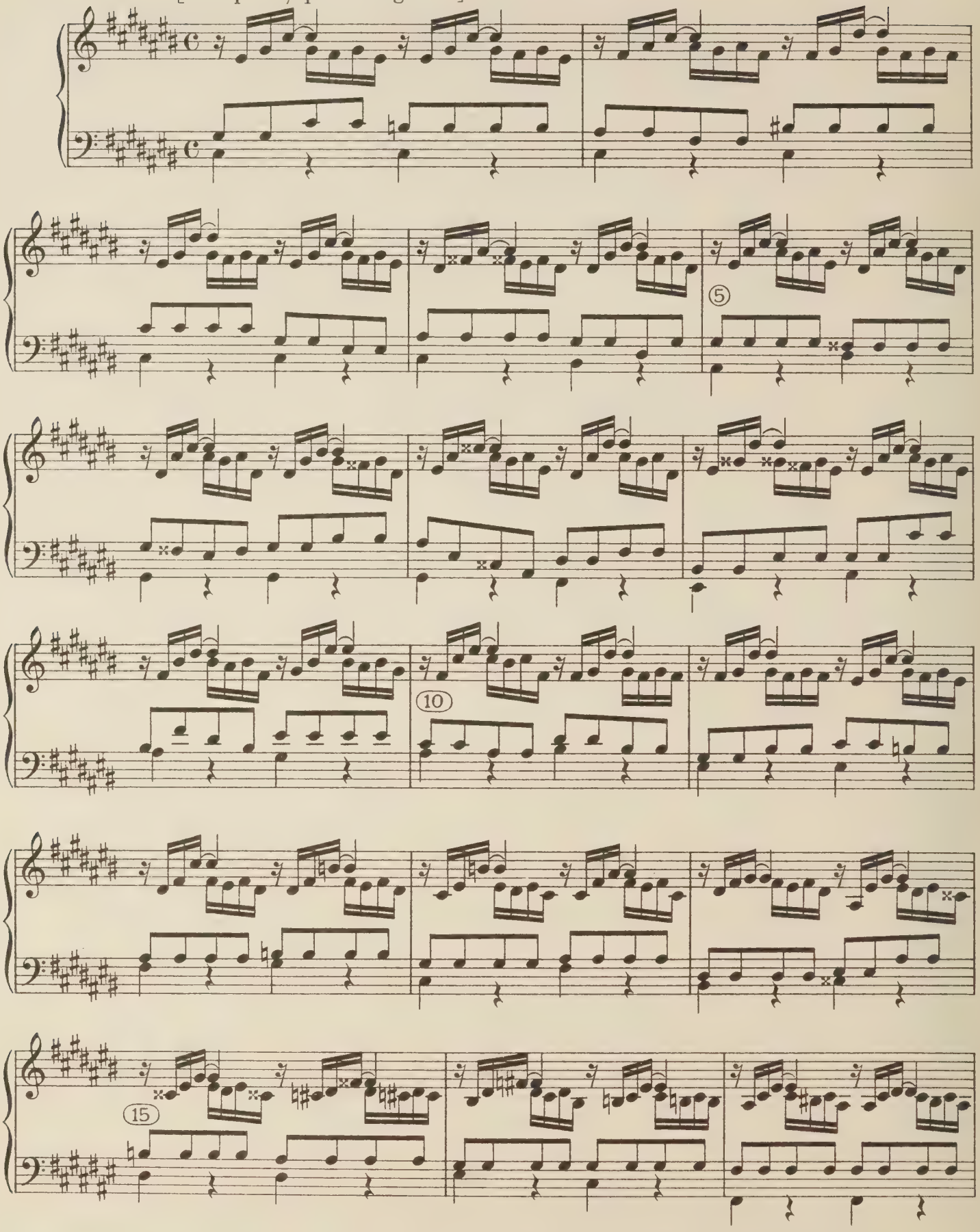
In this Fugue the Subject, as exposed in a brilliant Stretto with Inversion in the third voice, is a bar and a half long; and wherever (as later in bars 14-17) the whole of it is to be found, the whole must be emphasised. On the other hand, in by far the greater bulk of the Fugue nothing more of the Subject is heard than its first four notes and, as great sport is made with these and their Augmentations, Diminutions and Inversions, no distinction is to be drawn between complete and incomplete entries of the Subject. These first four notes should always be detached (even in diminution) and always given with point; the inverted figure requiring just as much emphasis when, as often happens, its first interval is reduced to a tone or semitone, or (more capriciously) widened to a fifth or fourth as in bars 12, 27 (middle voice). The Augmentation in bars 25-26 and 27-28 is a matter of moment, to be trumpeted forth by way of leading to the climax on the dominant pedal.

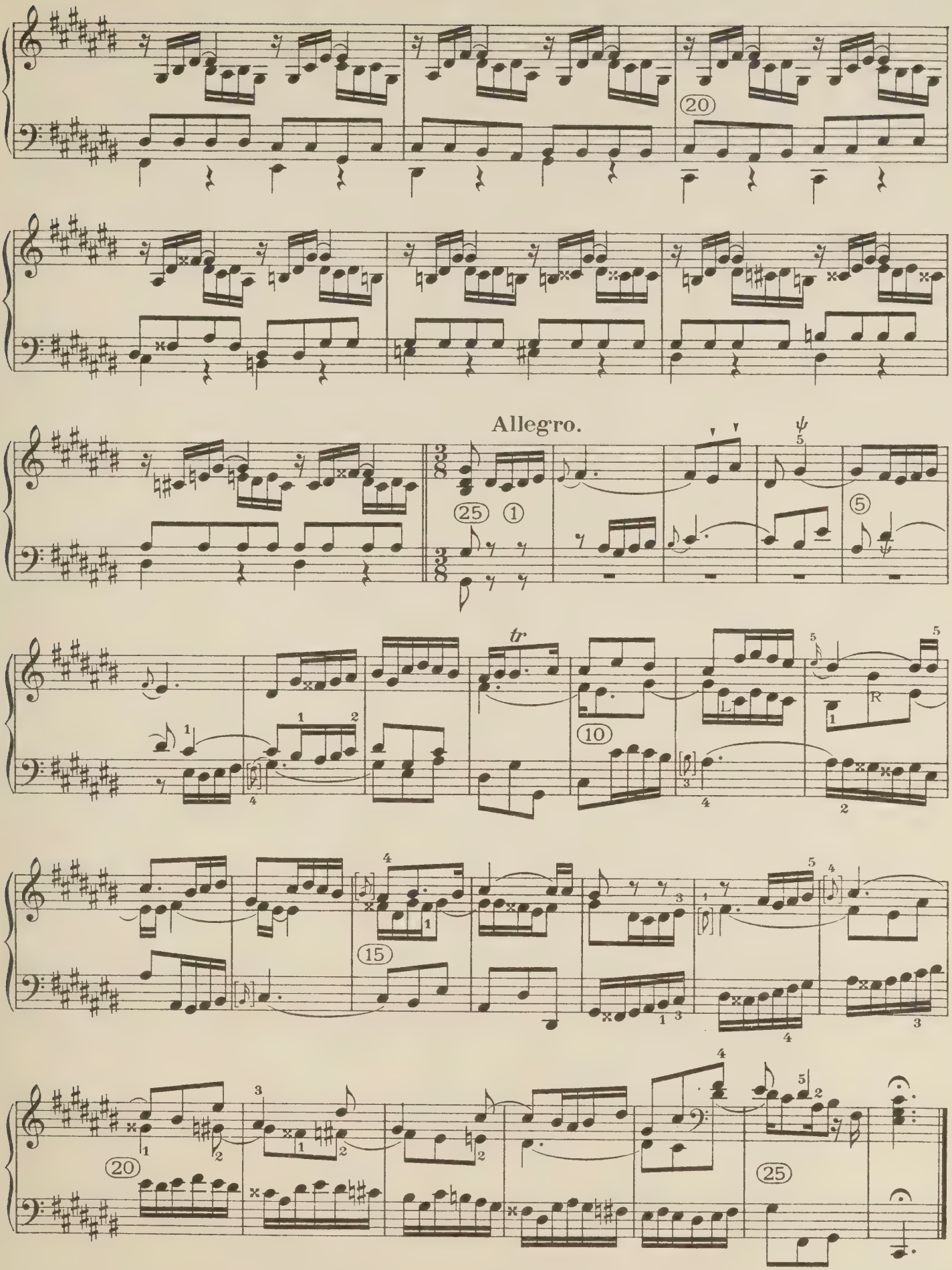
In the British Museum autograph we catch Bach in the act of adding detail of a kind which involves slackening the *tempo* in order to make room for it. Originally, most of the semiquaver passages were unbroken, but in bars 28-29 Bach (who is evidently copying an older sketch) begins to put in the characteristic pairs of demisemiquavers which in the best copies of his pupils pervade the composition from the appearance of the new figure in bar 8 onwards. That new figure, with its Inversion, has all the importance of a new theme, and provides a contrasting *legato* element when the rest of the Subject is lost sight of. There is no doubt that the best copies have faithfully represented Bach's final decisions, all the more since they do not show the tell-tale uniformity of the theorist who would infallibly have carried the demisemiquavers of bars 15-16 back into the Exposition itself (bars 2-3). Bach amuses himself royally with the *disjecta membra* of his Subject, but for that very reason he refuses to be bored with uniformities, and, since writing the British Museum autograph, he even filled up the first interval of the Subject itself with an intervening semiquaver in bar 28.

The Fugue is not difficult to interpret and enjoy on the basis of these facts, with the semiquaver and demisemiquaver themes (other than the diminished subject figure) to provide the *cantabile* element, and the *tempo* a humorously pompous swinging eight in the bar, requiring some broadening from bar 32 to the end.

PRELUDE III.

[Tranquillo, quasi allegretto.]




20
Allegro.
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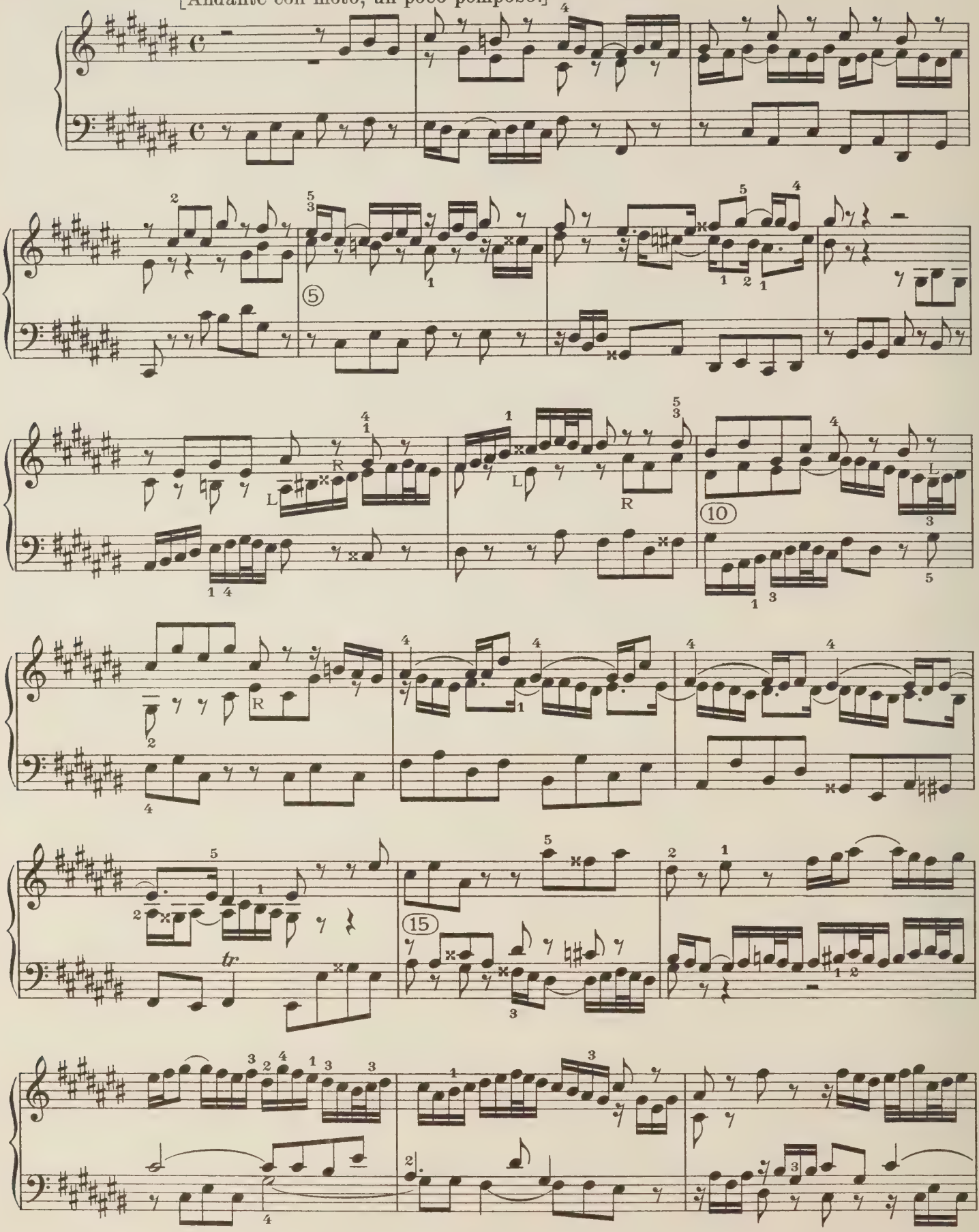
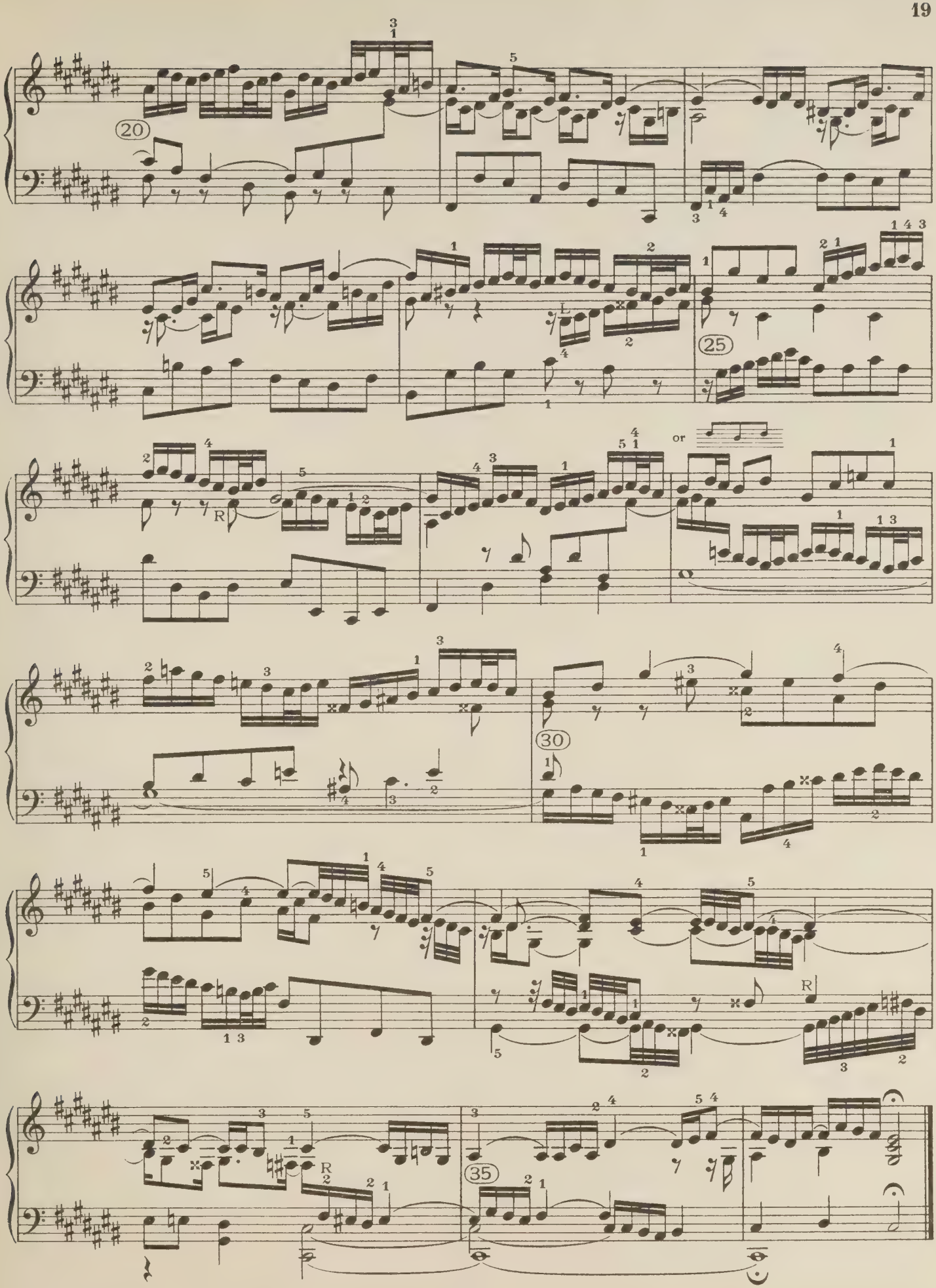
FUGUE III.

a 3.

[Andante con moto, un poco pomposo.]




20
25
or
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R
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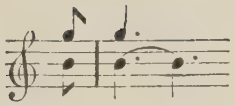
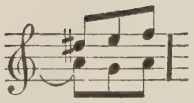
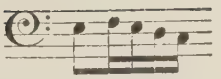
PRELUDE IV

BACH notes all his *appoggiaturas* as small-type quavers, or sometimes with an almost invisible *Häkchen*, which is often liable to confusion with ties. As neither of these notations decides the length of the *appoggiatura* we have to settle each case on its harmonic and melodic claims. The notation here adopted represents in small type the actual best value for each *appoggiatura*, reserving the modern "*acciaccatura*" sign ♪ for any that are so short as to throw all the accent on to the main note. Even these should not be "snappy," but like a singer's catch-breath *portamento*.

One group of authoritative MSS. writes certain of the *appoggiaturas* as full-sized quavers, shortening the original main notes accordingly. As this was unquestionably done under Bach's guidance, it is followed here, and the cases are distinguished by slurs between the *appoggiatura* and its main note. These slurs do not mean that other notes in the passage are less *legato*, but they draw attention to the meaning of the word "*appoggiatura*" as a "lean-to" note. Of the other ornaments the mordent (ψ) should be quite deliberate, and the ∾ may vary from four rapid notes (beginning with the upper, except where that has just been previously played in the context) to an ordinary cadential trill (as in bar 16).

This Prelude is a trio in the style of a great slow movement in a piece of chamber-music. Everything in it is *cantabile*, and the only likely exception to the prevalent *legato* is the figure of the first three bass notes, which will obviously bear a certain weighty detaching. The player must make the form of the whole self-evident. Accordingly, let us ascertain what becomes of bars 1-17, which obviously constitute the first section. In bars 1-6 a four-bar phrase closes into a new two-bar phrase, the main melody being in the treble. The two-bar phrase closes into bars 7-10, where the middle voice takes up the main melody. At the juncture of bars 10-11 the bass gives a remarkable new turn to the harmony, and the treble, imitating the half close of the melody a fifth higher, continues the paragraph to a broad and formal conclusion in the dominant, closing into bar 17. Now turn to bar 33. Here the key is F♯ minor, the subdominant, and the middle voice gives the main melody of bars 1-6. At the fourth bar (bar 36) an adroit new turn of the harmony brings the melody into the tonic, so that the treble now answers therein (instead of the answer being at the octave as at bar 7). The treble accordingly takes occasion to proceed with the whole original first six bars, and then, impelled by the persistent descending sequence of the bass, is carried away (with its companion) into a further development of the middle section (all now in the tonic) for fully eleven bars, the bass allowing no cadence to form. At last, in bar 55 (still nowhere within sight of a cadence), the position is that of bar 11 transposed to the tonic and with the treble and middle voice interchanged; and, accordingly, from here to the end bars 11-17 round off the design with an exact recapitulation (thus interchanged) in the tonic. The middle section remains to be described. Its two themes are virtually new, and should be delivered with distinctness accordingly; though their derivation is obvious, the first having been foreshadowed in bars 5-6, and the second (bar 27) in the very important bass of bars 5-8. It will be seen that the second now arises out of a very formal close in E major, and thus, like the first, behaves like a new theme, whatever its origin elsewhere. Further, the character of the whole middle section differs from that of the rest of the Prelude in that it is a trio in which all three voices take up the themes (this being also the case with its magnificent parenthetic résumé in bars 45-55 where the bass takes up its second theme clearly in bars 52-53), whereas the first section of the Prelude with its recapitulation is rather a duet over an independent bass.

The readings chosen in the present edition are mostly those of the MSS. that give the written-out *appoggiaturas*. They can all be shown to have more thematic and harmonic point than those preferred by Bischoff; and the most surprising and difficult point—viz., the stoppage of the bass in bar 49—completes the one place where the bass (now about to join in the trio instead of keeping aloof) distinctly takes up some of the main melody—viz., bars 48-51. These, when read as a clear variation of bars $2\frac{2}{3}$-5, are of much more formal interest than when read so as merely to anticipate the next theme. As, however, the student ought not to be deprived of the readings finally preferred by Kroll and Bischoff, they are given here, and can be adopted if preferred. (*a*) Join of bar 16-17


; (*b*) End of bar 36 
; (*c*) L.H. middle of bar 37 
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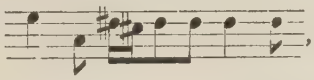
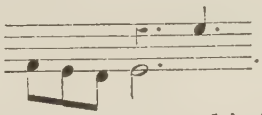
(*d*) bass of bar 49 
, and (*e*) bass of bar 61 
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Some MSS. give an *appoggiatura* in bar 2 to match that in bar 40. Now, this is a typically suspicious case; for uniformitarian interpolaters seldom recognize parallel passages except in the top voice (which is one reason why Beethoven's form is supposed to be irregular in his last works); and, accordingly, no MSS. suggest the *appoggiatura* in bars 8 and 34. It has excellent sense as a new variation in bar 40, and there is no necessity for it to appear before.

The *tempo* is an *Andante* in which the nine quavers are not too slow for the swing of the three main beats, and not too fast for the details and ornaments. If, as recommended, the ornaments are omitted in practice until the main lines have been thoroughly mastered, they will be found quite easy to play with natural and delicate expression in a *tempo* that does not drag.

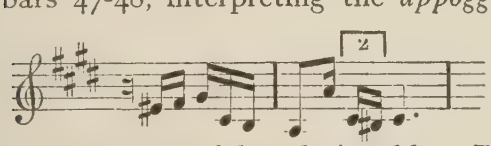
FUGUE IV

THE Subject is given out in a three-part Exposition (bars 1-6) followed by a straightforward development of its second bar in an Episode, leading to a complete Counterexposition (bars 16-22), of which the last entry is in E major. Soon there follows an Exposition of the Inverted Subject in all three voices (bars 24-29) immediately capped by an entry of the Direct Subject in the tonic.

After a few bars of Episode a Second Subject appears in longer notes, in the treble (bar 35), answered in Stretto by the middle voice and, in due course but in an unexpected key, by the bass. (Counterpoints not unlike this Subject have occurred before; the simple counterpoint of the Exposition has been a fairly regular Countersubject, and resembles this enough to cause confusion. All such resemblances must therefore be kept in the background; for the present new development soon proves to be of primary importance). An Episode follows, on the same lines as former Episodes, and is developed at some length. Suddenly, in bar 48, the Subject reappears in the treble combined with the Second Subject in the bass. This combination is in Double Counterpoint in the twelfth. A short Episode leads to an entry of the Inverted Subject (bars 53-54) which is immediately followed by the permutation of the Double Counterpoint in the twelfth (bars 55-56). The ensuing Episode brings the imitative treatment of the main figures into a climax of close texture. At bar 61 the combination of the two Subjects appears again, and at bar 66 it is inverted in the octave instead of the twelfth. A final answer to the First Subject then enters at the half-bar, and the Second Subject (in the middle voice) combines with it at a different point (bar 68). Hereupon the Fugue comes to an end.

The first Episode gave rise, in its last bars, to a new figure (bars 13½-14). This is developed in the subsequent Episodes (bars 33-34, 44-47, and 59-60), and must always be brought out very distinctly.

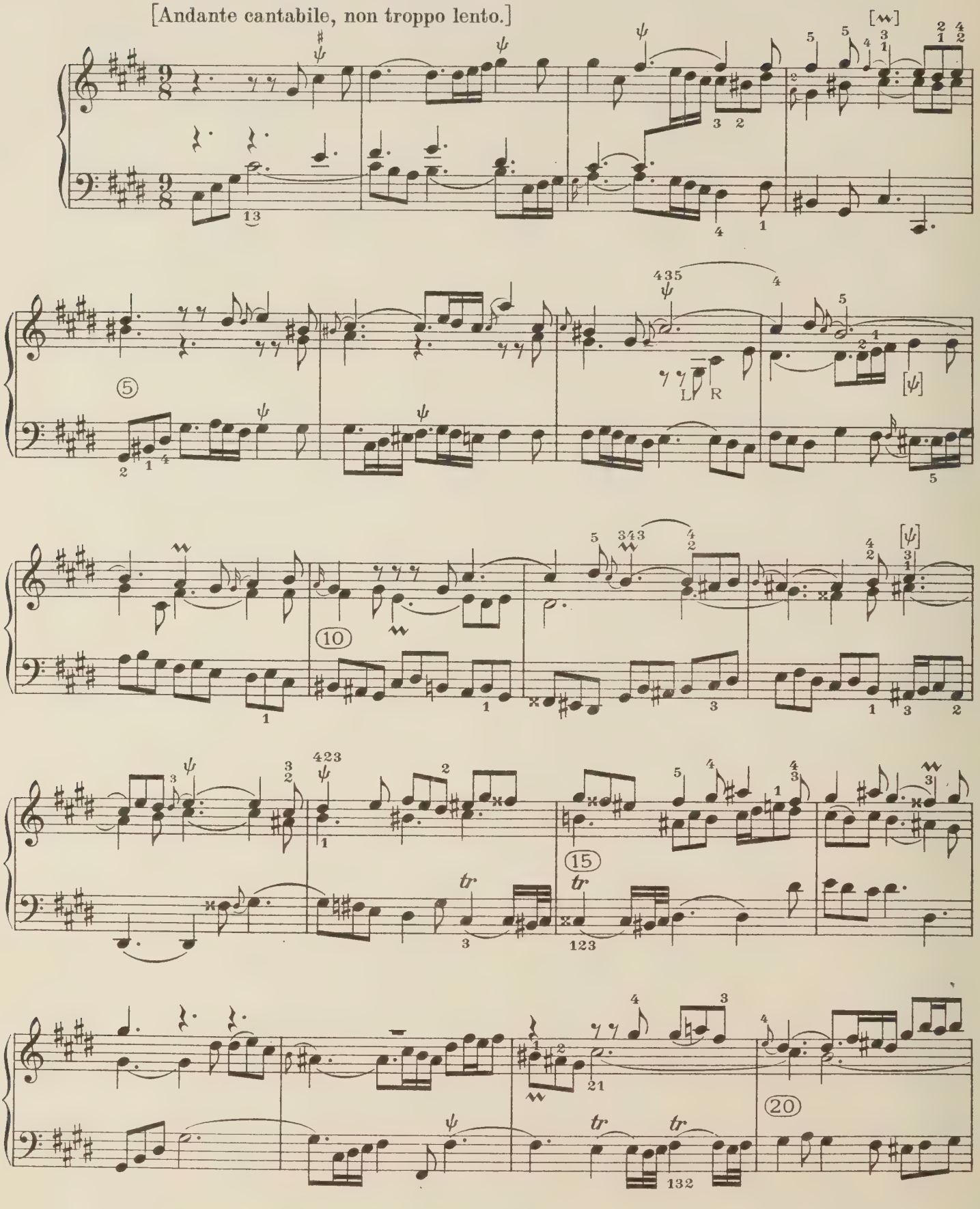
The lively style of the Fugue tempts the player to a dangerous *tempo*. A good way for the player to steady his nerve in this matter is to begin by taking the middle voice alone in bars 47-48, interpreting the *appoggiatura* as a group of two across the triple rhythm, thus:

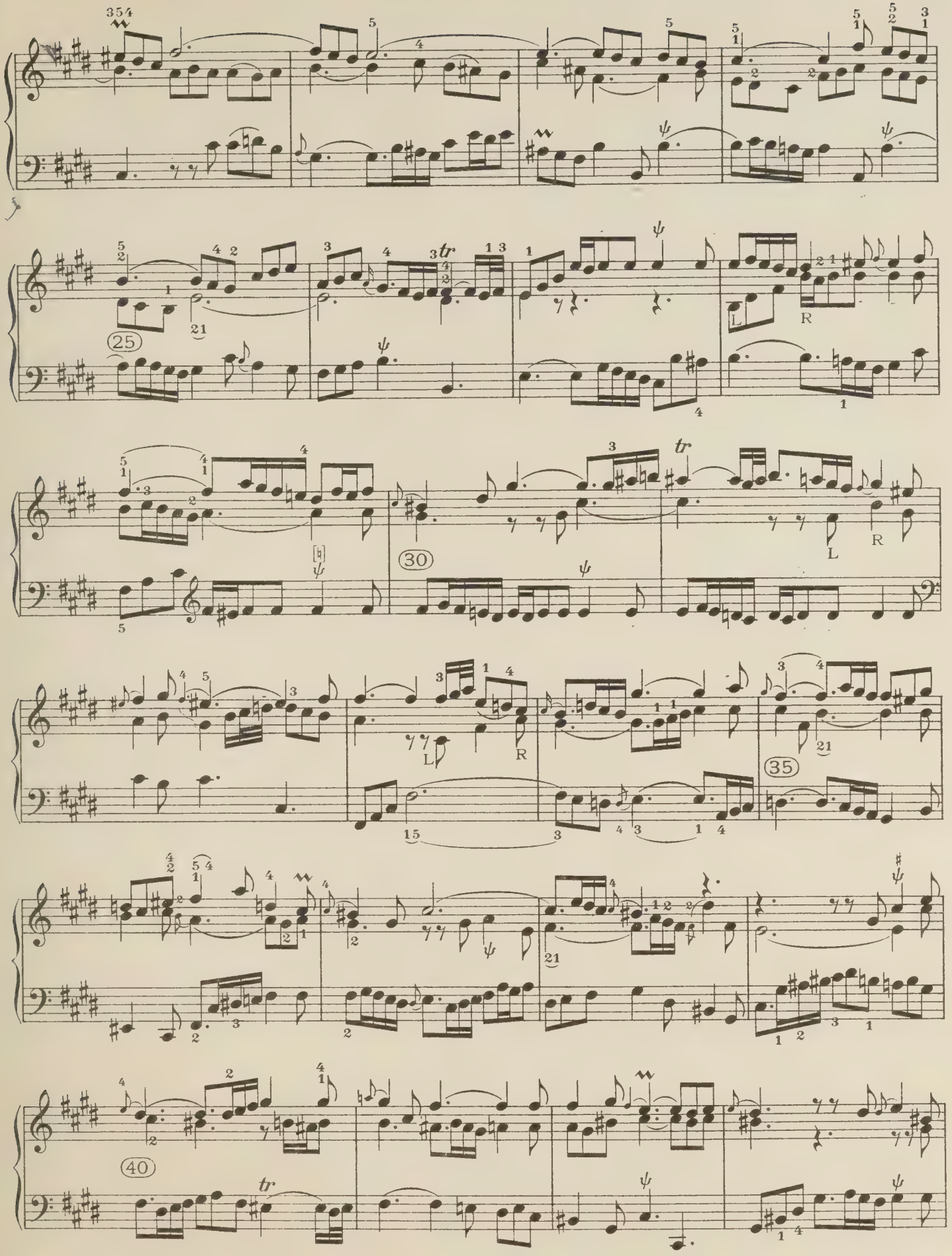


, and then practising it together with the other parts until it sounds graceful and singable. This accomplished, it should then not be brought into the foreground, but everything should be devoted to the spirited rendering of the two Subjects. Liveliness will come by rhythmic accentuation. Note particularly the abrupt ending without pause. Bach is always definite as to the length of his final chord.

PRELUDE IV.

[Andante cantabile, non troppo lento.]

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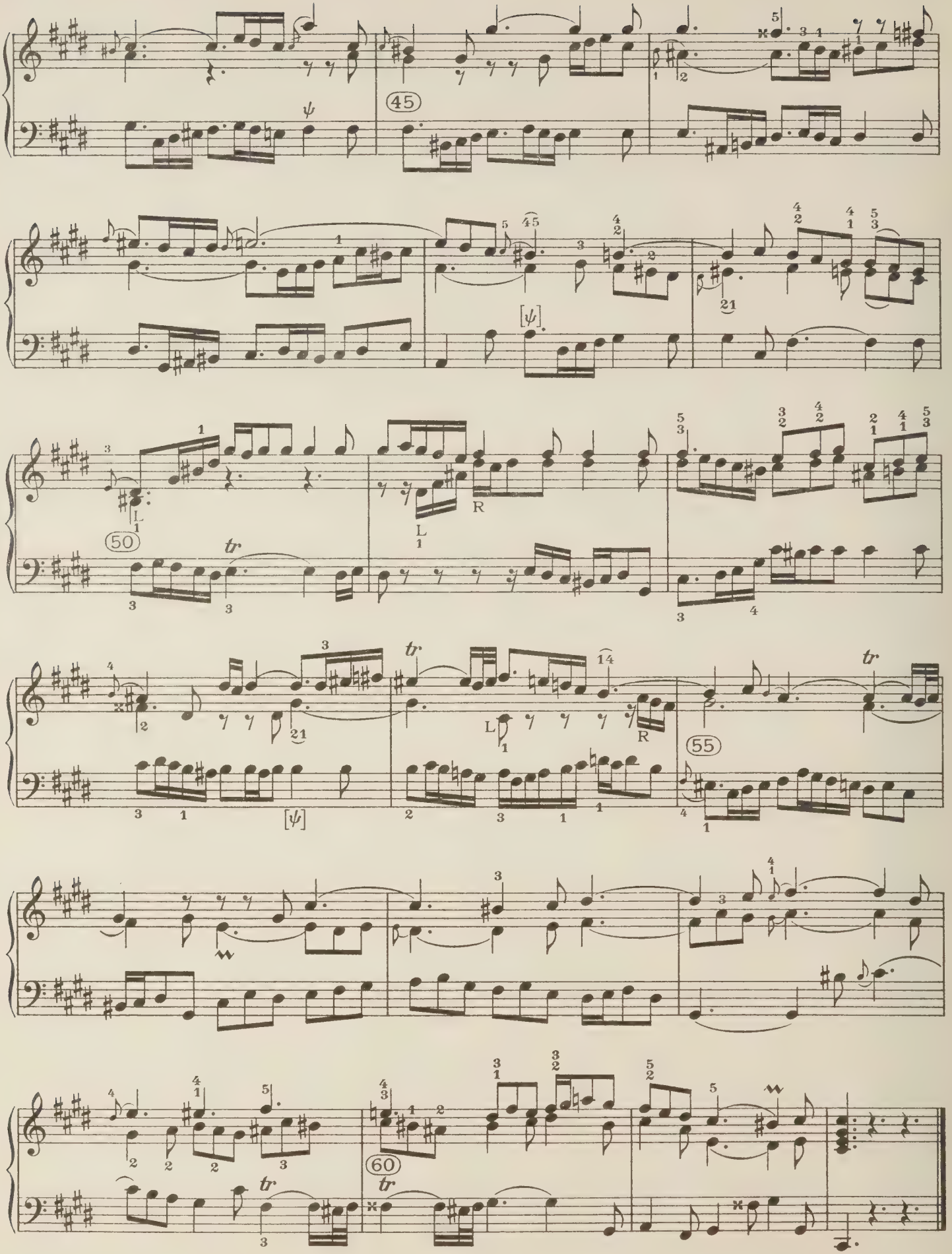
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55
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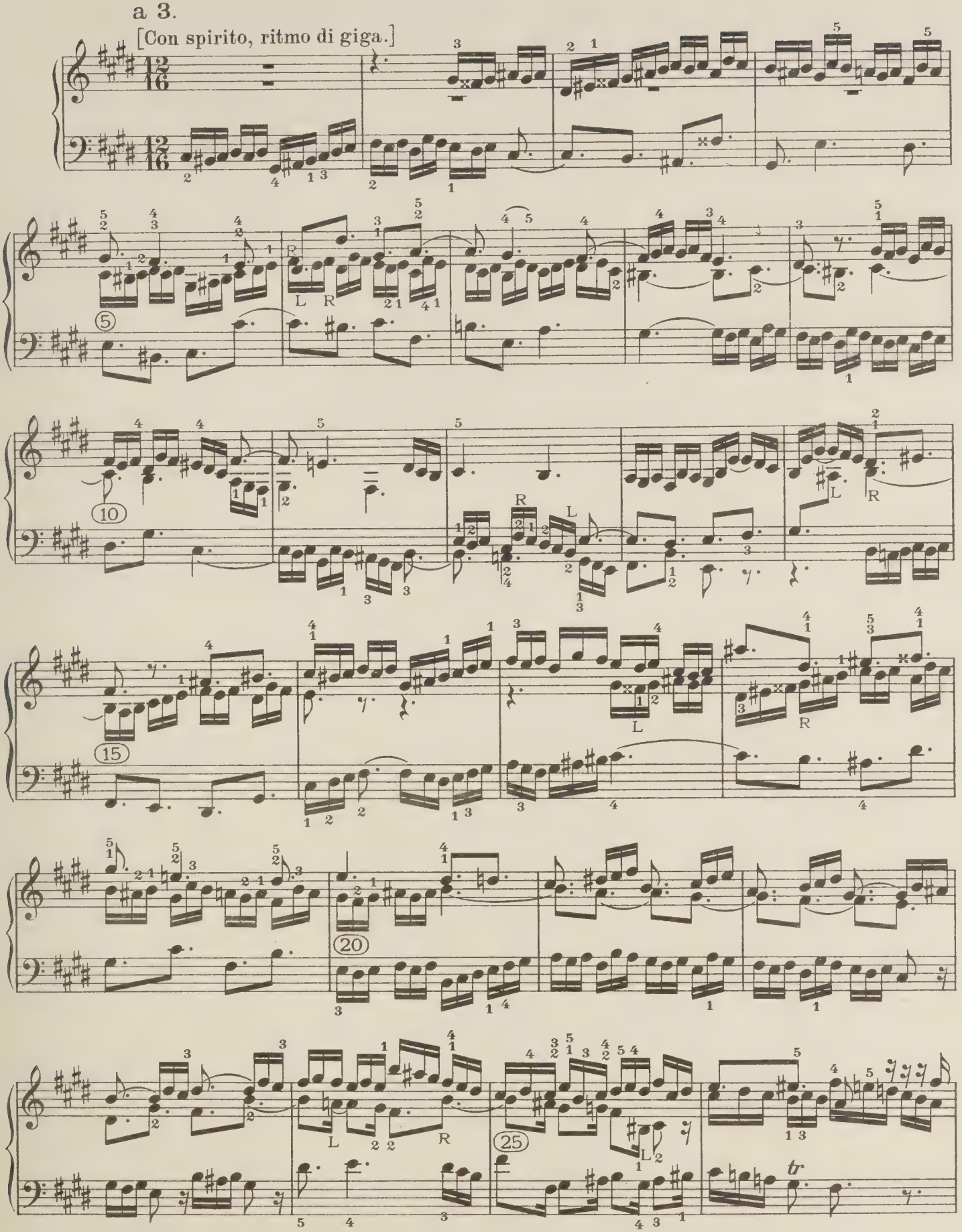
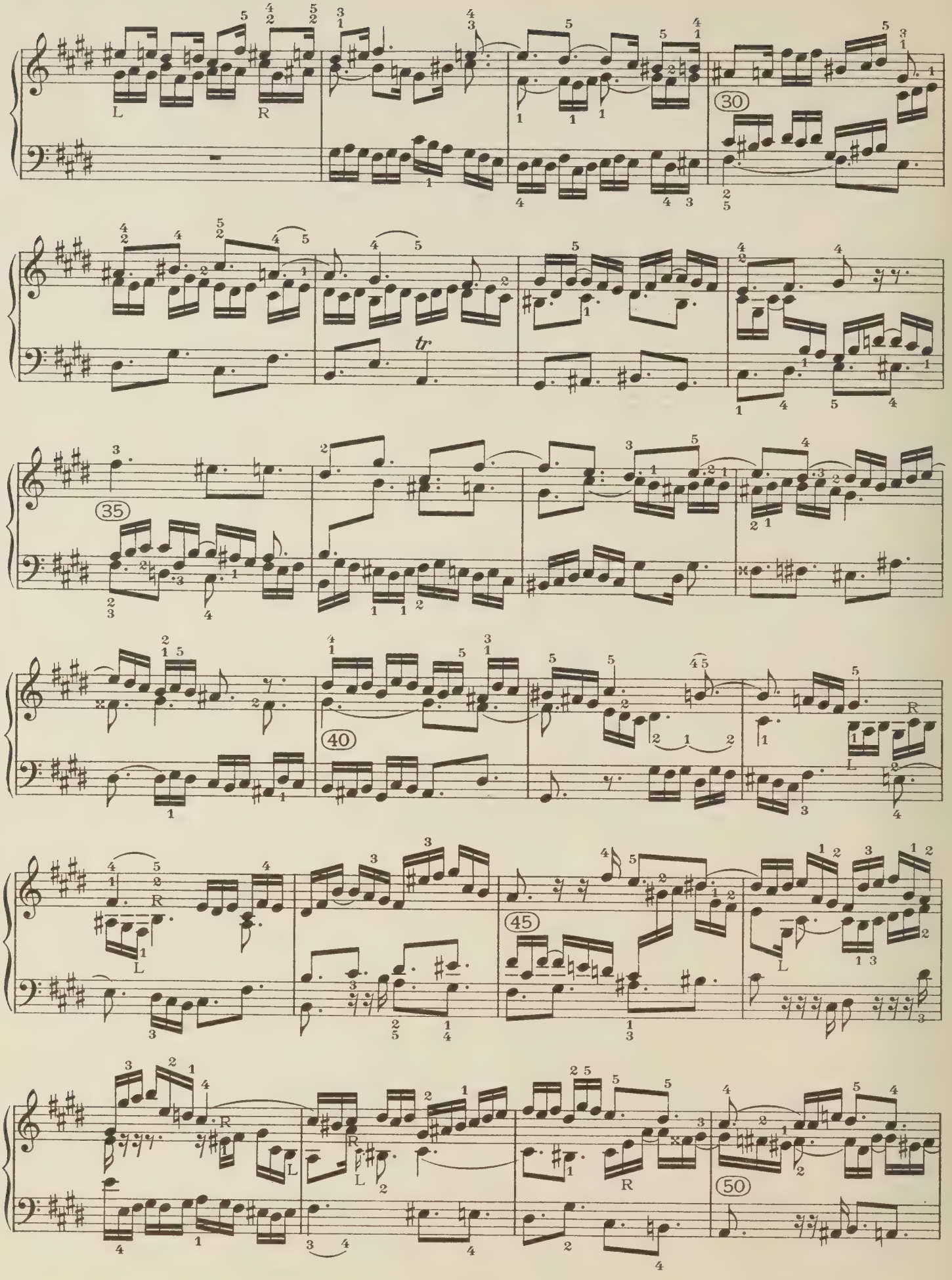
FUGUE IV.

a 3.

[Con spirito, ritmo di giga.]

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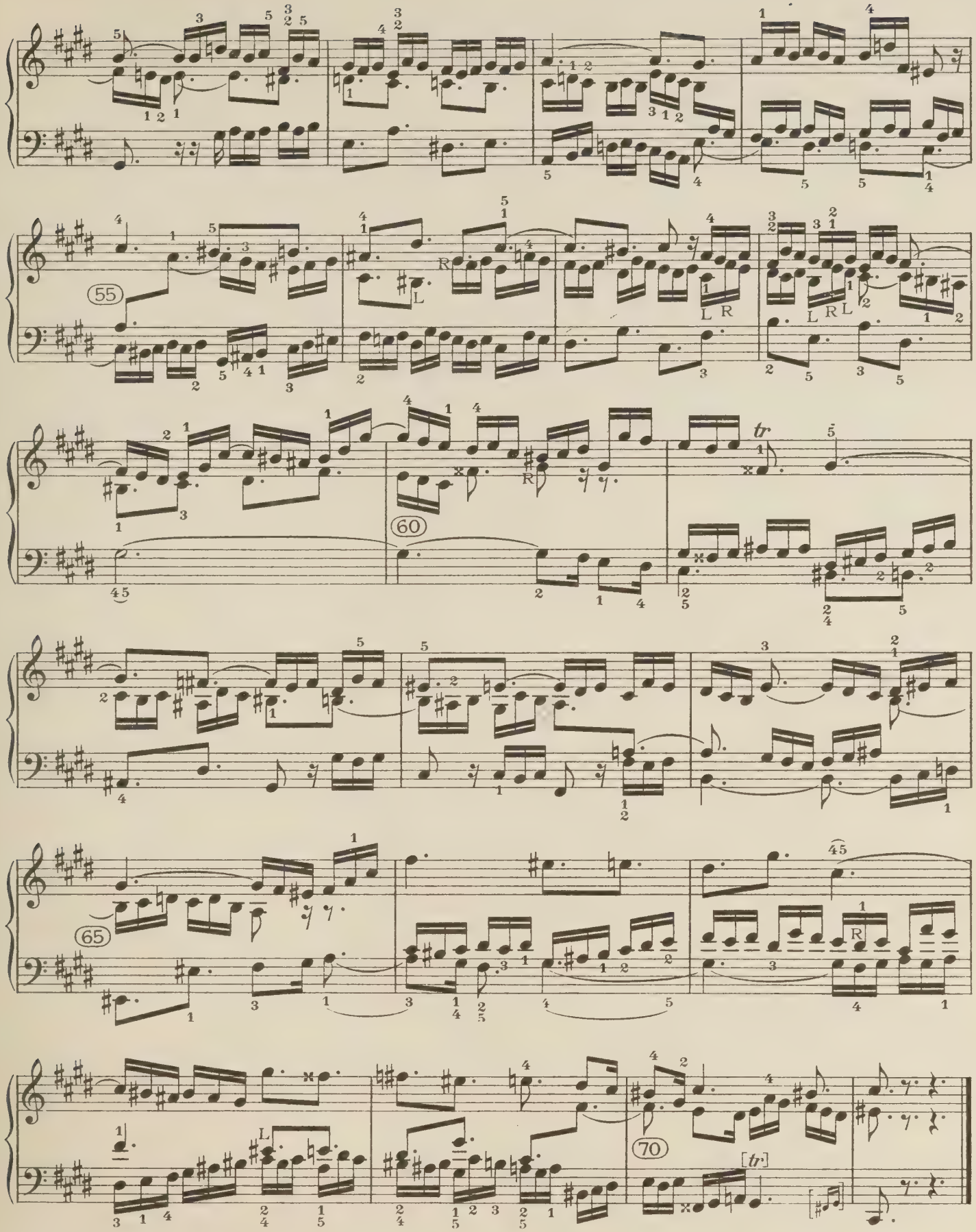
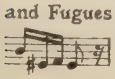
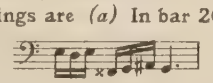
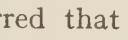
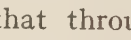
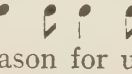
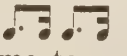
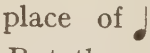
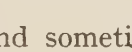


N.B. In the following important points the present edition prefers the readings of Altnikol MSS. or the C minor version recorded by Kellner, to the Kirnberger readings chosen by Bischoff and Kroll. (The British Museum autograph does not contain the C♯ minor and D major Preludes and Fugues.) These other readings are *(a)* In bar 26 D♮ instead of our D♯ in the first group. *(b)* In bar 54 the second half as follows:  *(c)* bar 70, bass: 

PRELUDE V

THE deplorable tradition which within a generation after Bach's death reduced this Prelude to plain $\frac{12}{8}$ time, has the excuse of originating in some contemporary statement as to what is nowadays called an " agogic accent " in figures like that of bar 2—*i.e.*, a stress tending to lengthen the first note of a group. But it is impossible to suppose that any composer would use a double time-signature in order elaborately to miswrite one simple rhythm in terms of another. There is no conceivable doubt that Bach meant what he wrote: a delightful cross-rhythm between triplets and couplets. But it is also established, by contemporary textbooks and other documentary and internal evidence, that in the period of Bach and Handel dotted rhythms chime with their surroundings, regardless of the rigid arithmetical theory that the dot adds just one-half to its note. Hence it is inferred that throughout this Prelude  stands for  ; and there is no doubt that this is the case in bars 12-16 and similar passages, where the dotted notes are in no contrast to others. Whether this must always be so is another matter, and cannot be settled by modernising the notation or laying down a fixed rule. There is often quite as much reason why the semiquaver after a dot should chime with the last semiquaver of a sextole. In the first half of bar 23 and in bar 26 the harmonic effect of a semiquaver is decidedly better; in bar 12 a variant (preferred by Bischoff) omits the C♯, D in the bass, so that there remains a single semiquaver which, in the present reading (parallel with bar 52), actually comes into the last place; and it is permissible to feel that the effect of always having  for the dotted drumming basses is heavy and lacking in spring. There is no reason for uniformity; and when an old notation leaves such matters undecided the circumstances thus justify its indecision. Again, where there are no other (full-beat) crotchets to cause confusion there is little motive for writing  in place of  . The dotted notation is, if anything, slightly more troublesome to pen. But there is obvious motive for writing it in place of the cumbrous  . We may, then, conclude that is sometimes and sometimes , but never anything against the $\frac{12}{8}$ rhythm. The common time is asserted by the figure of bar 2, against all triplets and sextoles.

The slurs are authentic, and obviously to be supplied in parallel passages. As for *staccatos*, if a theme sounds like a trumpet, play it like a trumpet. If quavers are moving in *cantabile* sixths with suspensions, play them like a vocal duet.

Take the *tempo* from the broadly ruminating passage, bars 33-40, with its obvious *crescendo* back to the return. (Notice the double meaning of the two upper parts in bar 34, which complete each other's melody and build up the theme between them; and notice also that Bach does actually write when nothing else will do.) This passage must not become a

scramble; and evidently the whole phrase, bars 13-16, is a graceful quiet "Second Subject" in almost sonata-like contrast to the First, though so simply derived from it.

The shakes in bars 19 and 20 stop according to their accompaniment—viz., in bar 19 on the twelfth quaver, and in bar 20 on the eighth quaver of common time.

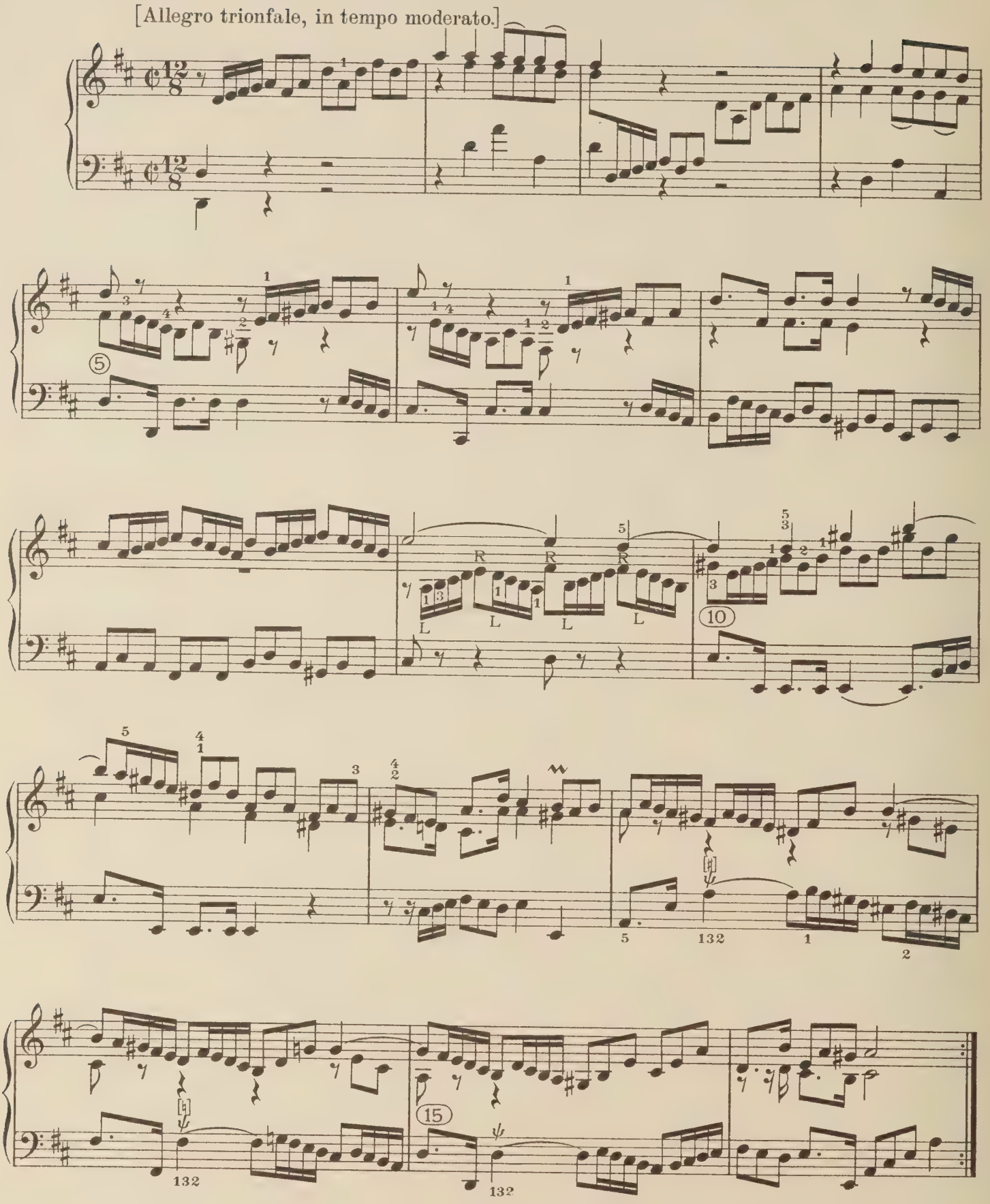
FUGUE V

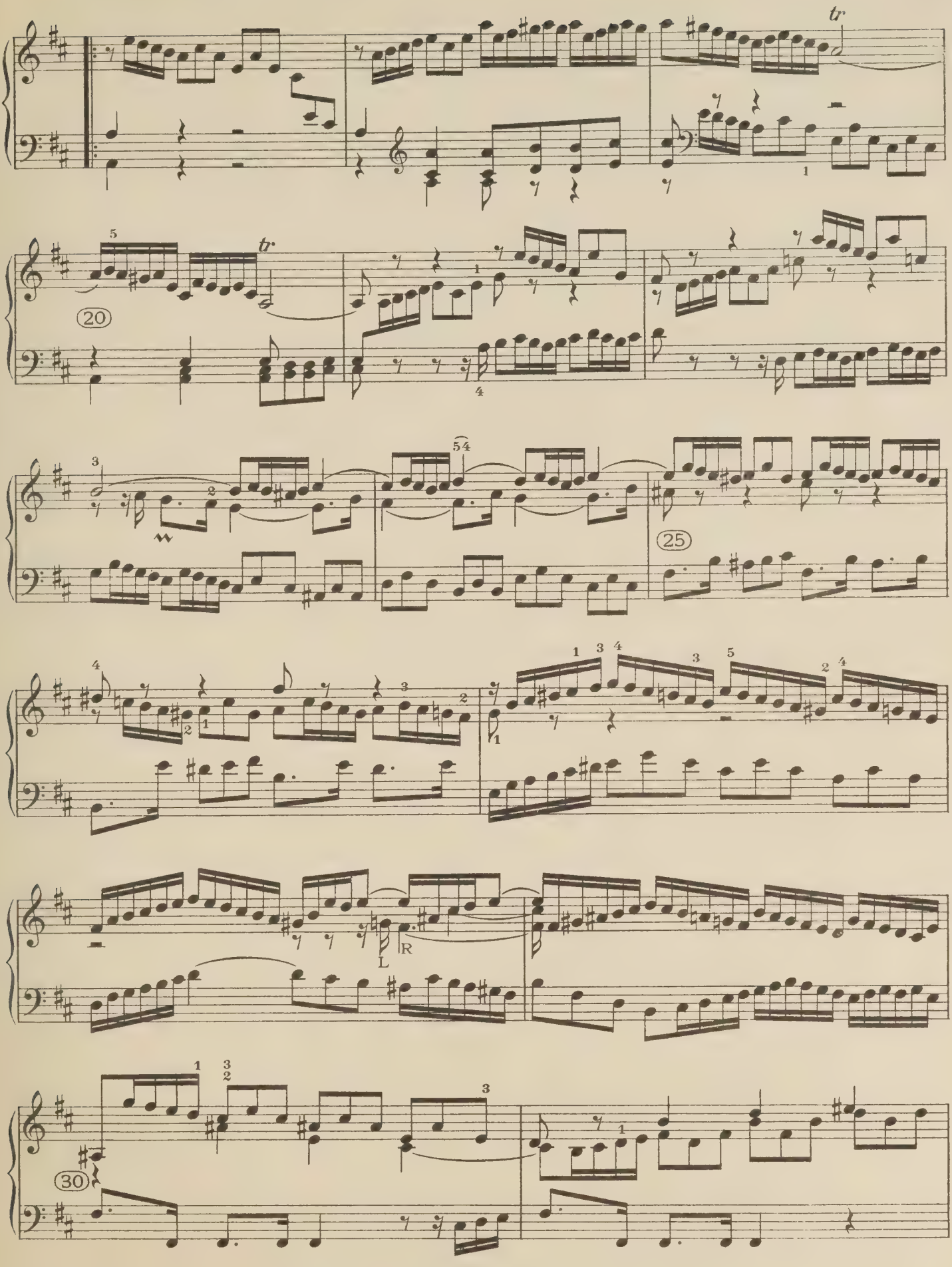
Not only is this a very close Stretto Fugue, but the second figure of its Subject is so incessantly woven into the whole texture that it accounts for fully three-quarters of the total number of notes. The student may find it interesting to trace that smooth figure in its ramifications (apart from the Subject) in all counterpoints and Episodes, across all four beats of the bar. When he has found it somewhere between eighty and ninety times, apart from the twenty-three appearances of the whole Subject, he will readily understand that though this is architecture with ornamental bricks, the architecture is more important than the bricks, and he will not demolish the beautiful fabric of an Episode like bars 16-20 by breaking it up into its single figures. Continuity and fresh meaning is the whole point of such developments. Similarly, the climax of Episode 4 is not only the thematic upper parts, but the immense descending scale in the bass (bars 38-40). And this may direct our attention to the fact that the compass of this Fugue is but little outside that of voices (this very scale was written by Purcell as a famous *tour de force* for a deep bass singer), and that its climaxes may be safely recognised by vocal criteria.

The first figure of the Subject, with its incisive repeated notes, always brings the rest in its train, except in two places where the voice that announces it breaks off. But with the second figure swarming all round it in the other parts there is no reason why it should be given with less emphasis in these places than in the complete entries; on the contrary, it adds greatly to the effect of the startling Stretto in bars 27-28, and in bar 44 makes a bridge between the chromatically disguised bass entry of bar 43 and the final four-part Stretto in descending thirds (bars 44-46). In this Stretto (the enlarged converse of the three-part Stretto in rising sixths, bars 33-34) the best way to make the crossing parts clear is to bring out the alto more than the soprano, and the bass more than the tenor. This ensures that the parts that are off the beat and in strange positions in the scale can be heard through the parts that are in the melodic and rhythmic positions familiar to the listener and higher in pitch.

As the developments and climaxes are obviously very sonorous, great care must be taken never to force the tone; and it is well to use the Stretti as occasions for a slight insistence of manner which may increase the volume of sound by easy stages. *Legato*, or (in big climaxes) its equivalent, *stentato* or *portando*, is required everywhere except for those commanding repeated notes with which the Subject begins. The *tempo* is a very broad four in the bar; not quite an eight. The *alla-breve* time signature may serve to indicate smooth rhythm with not too heavy accents on the up-beats.

PRELUDE V.

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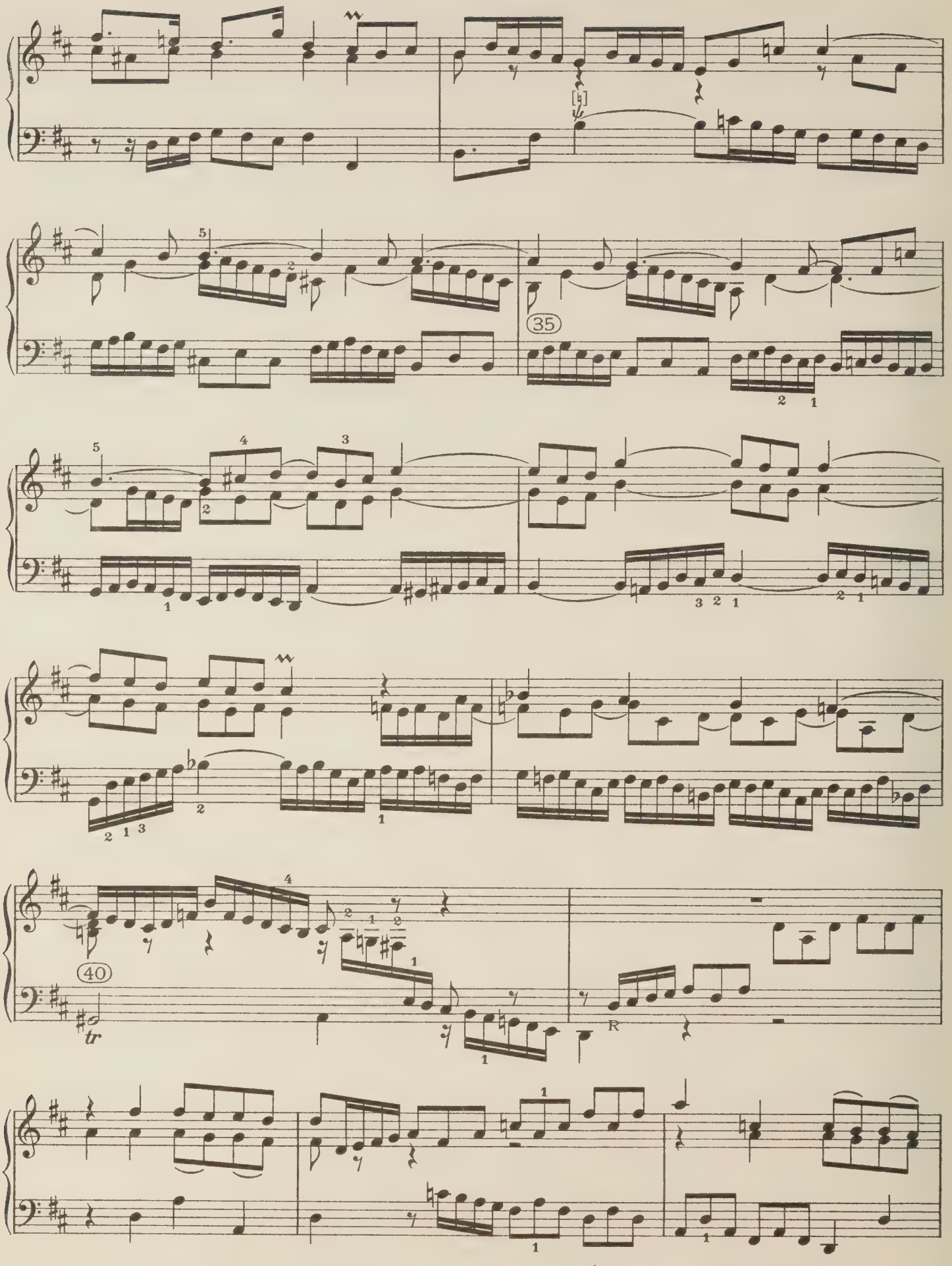
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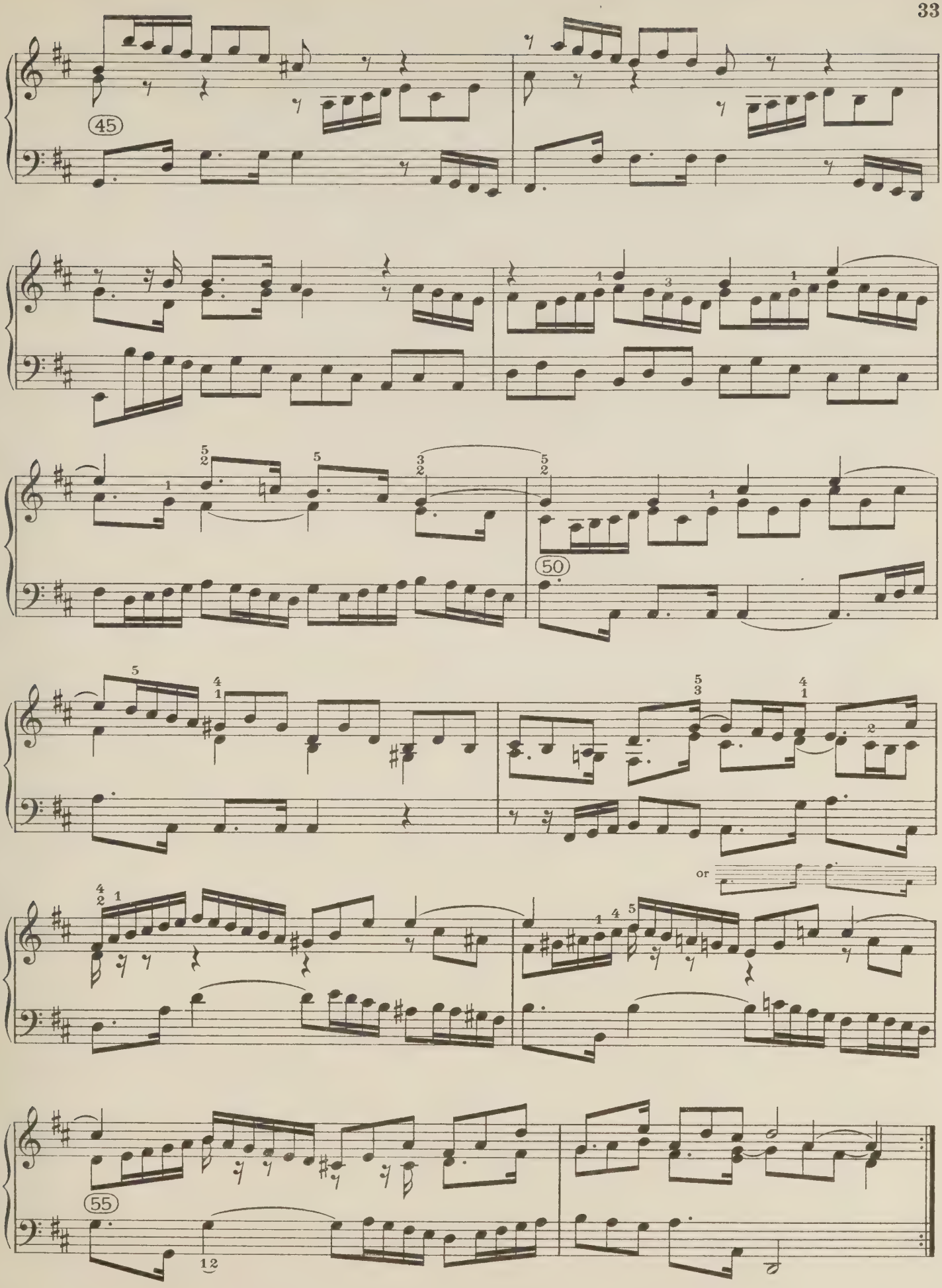
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or
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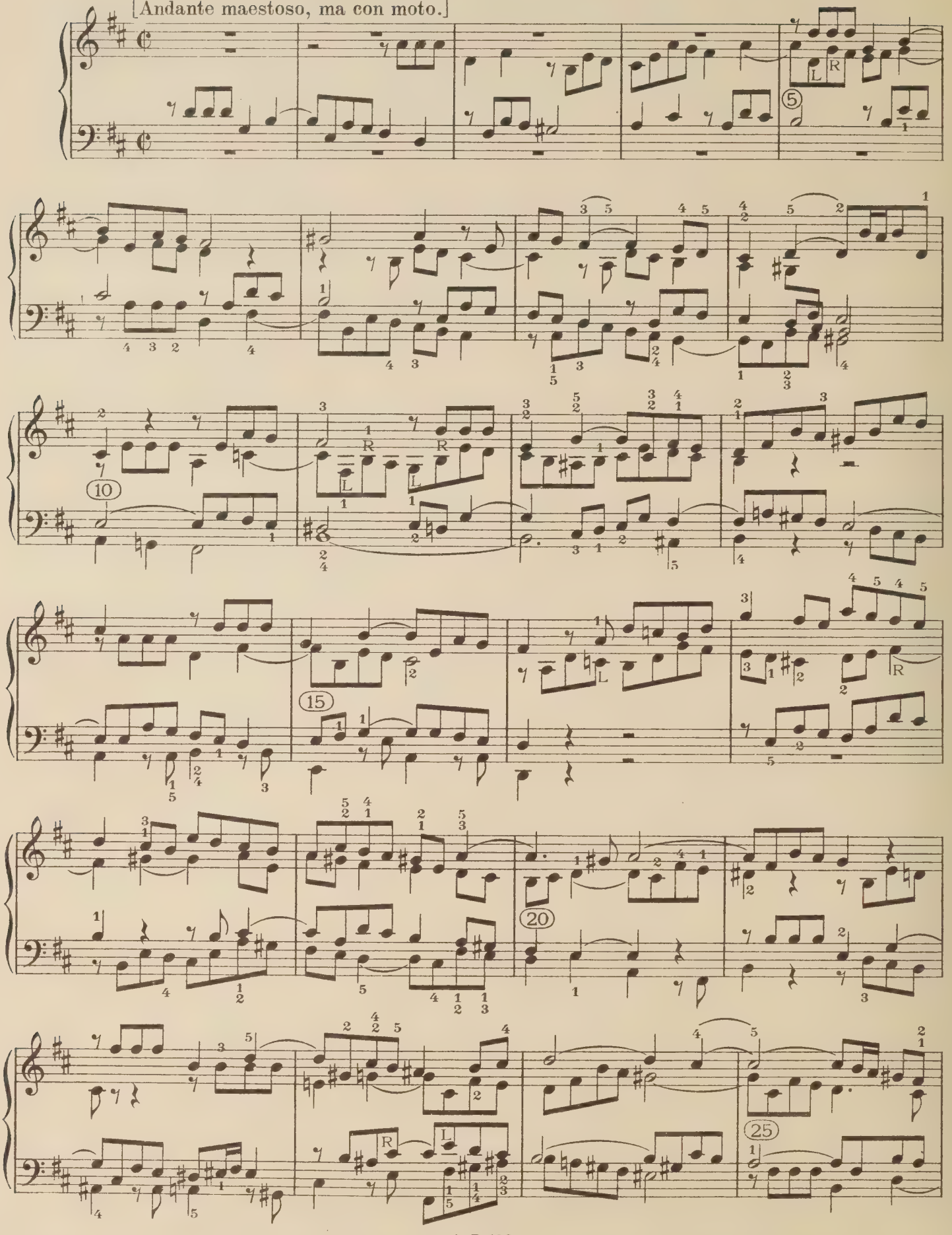
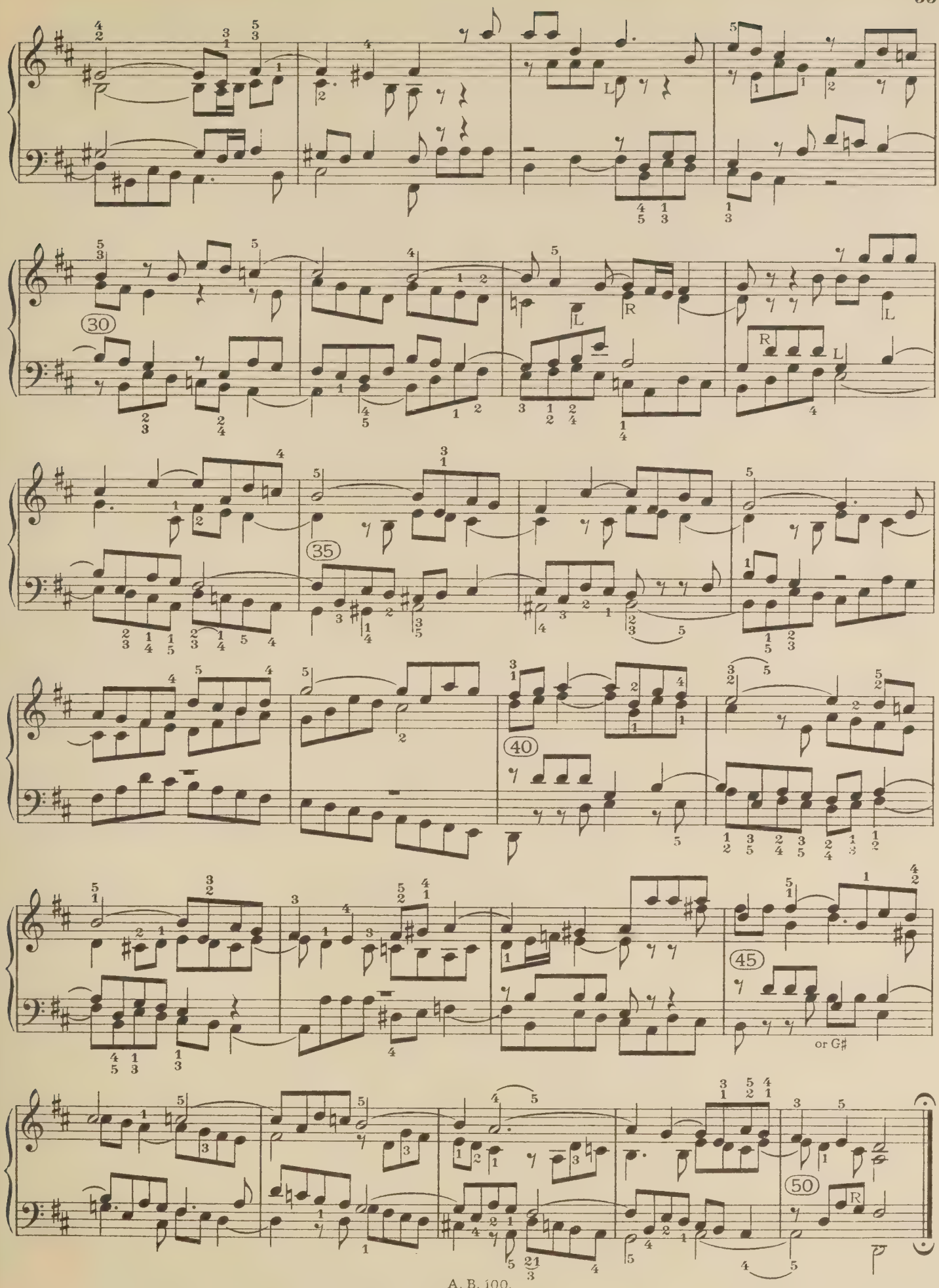
FUGUE V.

a 4.

[Andante maestoso, ma con moto.]

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or G♯

PRELUDE VI

THIS Prelude suggests to the pianist a lively rendering, and nothing the pianoforte can do with it is more brilliant and exciting than its effect on the clavichord, allowing, of course, for the tiny tone of the old instrument, which, however, has within its limits surprising powers of accent and swell. The harpsichord can also give an excellent account of this and of various other movements in Book II.

The British Museum autograph is not Bach's final version in all points; but in it we catch him in the act of inserting the demisemiquavers in bars 22 and 24. These demisemiquavers are no more melodic than the *arpeggios* they fill out. They constitute a brilliant instrumental effect producible on the pianoforte, as on the clavichord and harpischord, by fingers lifted high and sharply withdrawn; an action possible in the most rapid *tempo*, so that here these demisemiquavers are no warning signal against break-neck speed. The only such warning may be found in bars 13-16 and 34-40. Not until these passages are mastered beyond suspicion of scrambling should the player decide upon his *tempo*, and he must then make a decision which requires no sophisticated broadening on the pretext that the difficult passages have more expression than the rest. They have; but the flow is torrential.

In bars 5 and 26 the semiquavers in the right hand demand the emphasis of a fresh entry, but the left hand joins as belonging to the same part. Similarly the right and left hand are a single part throughout bars 53-54. And in bar 56 the Bass A fills the gap in the upper part.

Quavers are *staccato* throughout, but more vocally so in bars 9-17 and 35-38 than elsewhere; while a swelling *legato* is required for the chromatic scale in bars 40-41, and perhaps for the scale in bars 55-56.

Mordents, usually a very deliberate melodic ornament, are in this Prelude as sharp as possible, except in bars 43-45, where the slow descent of the melodic outline over the dominant pedal has great rhetorical power. Here it is even advisable to make the mordent in bar 44 (as well as the others) with a whole tone instead of a semitone, thus accentuating the melodic descending minor scale.

The bracketed slurs in bars 18-26 are adopted from the very interesting authenticated ones in bars 43-45, which indicate knots of concentrated tone in an otherwise light finger *staccato*.

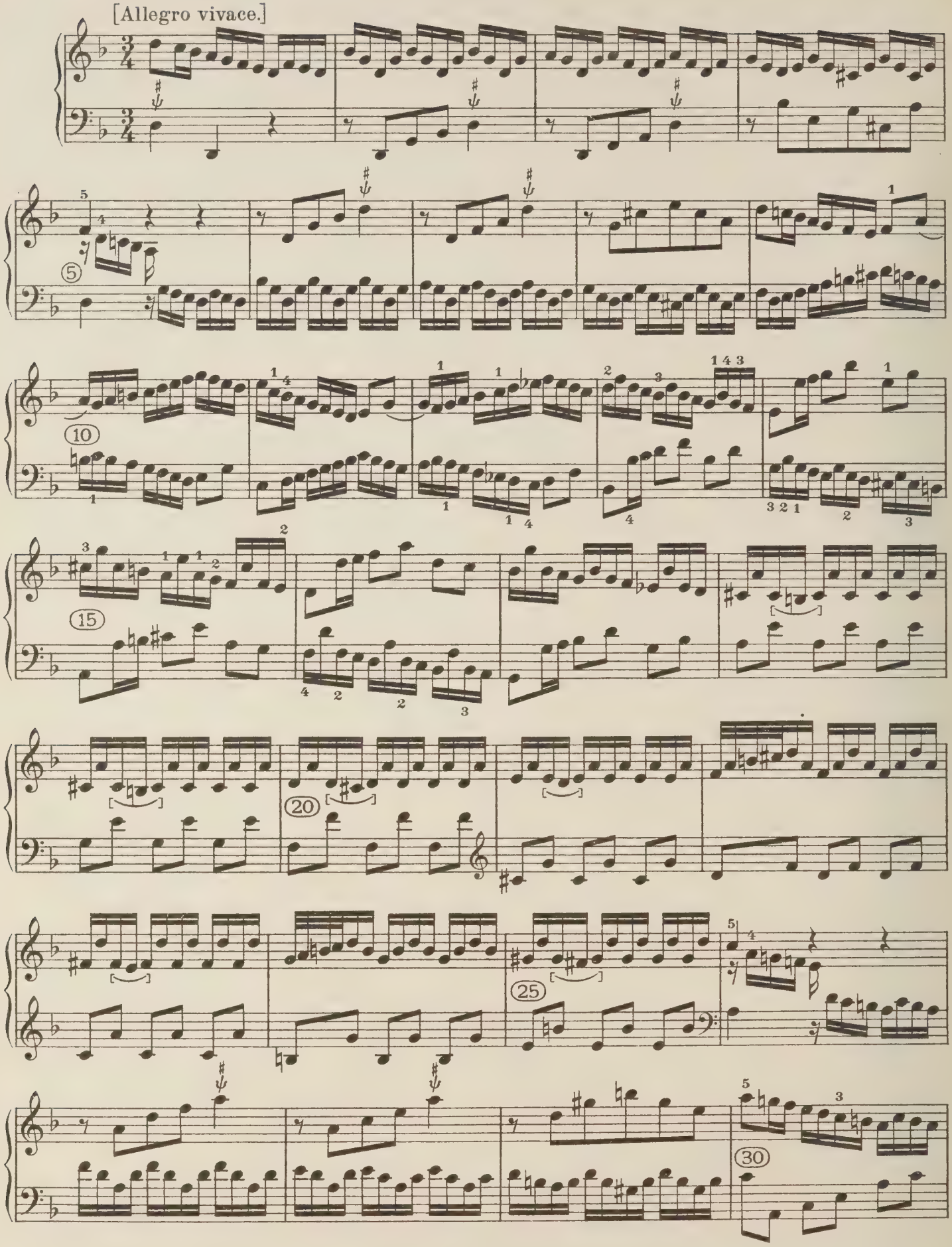
FUGUE VI

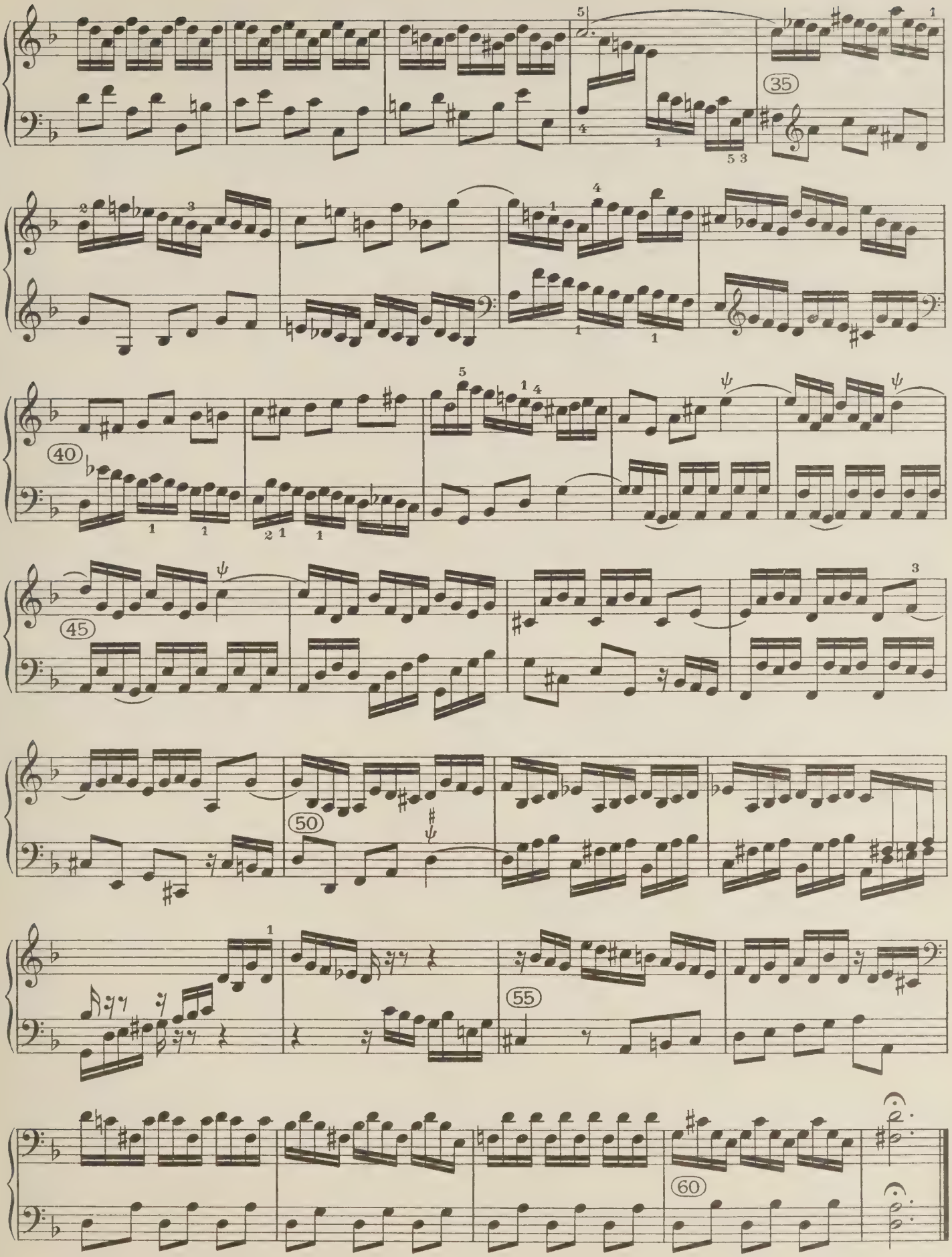
THE Countersubject, beginning in the second half of bar 3, and providing a specially fine contrast to the Subject, ends with a formula which, in combination with a new figure in the third voice and the cadential notes of the Subject, gives rise from bar $7\frac{1}{2}$ onwards to the two short Episodes

(bars 8-9 and 12-13) and to the cascade (bars 22-24) at the end of the long Episode 3. The rolling triplets of the Subject are already inverted in bar 5 before the entry of the third voice; and in bar 10 the Subject drifts in during the course of a close-knit dialogue on this figure, direct and inverted. Such dialogue may lead in *crescendo* to entries of the whole Subject, but should not in this kind of Fugue be so emphatic as to mask them. The real systematic Stretto soon appears in bars 14-15 between the middle voice and the treble at one crotchet in the upper fifth. In bars 17-18 the same Stretto is given with the Inverted Subject, between middle and bass in the lower fifth. From this arises the long Episode 3, beginning in bar 18 with a graceful dialogue, on the triplet figures and something more. Do not confine the phrases to the triplet, but regard them as including the three indolently swinging quavers which adjoin them. This Episode culminates by resuming the other episodic material, and, descending into deep regions (implying on the clavichord sonorous tone), ends in bar 25 with an incident like that in bar 10, from which, accordingly, arises the final entry of the Subject, joined in the deep bass by the Countersubject.

The *tempo* should be a very flowing eight in the bar, or a four so deliberate as to make the contrast between triplets and square rhythms interesting. With the exception of the quavers in Episode 3, there is room for little but *legato* touch; but there is unlimited scope for swells and contrasts of colour.

PRELUDE VI.

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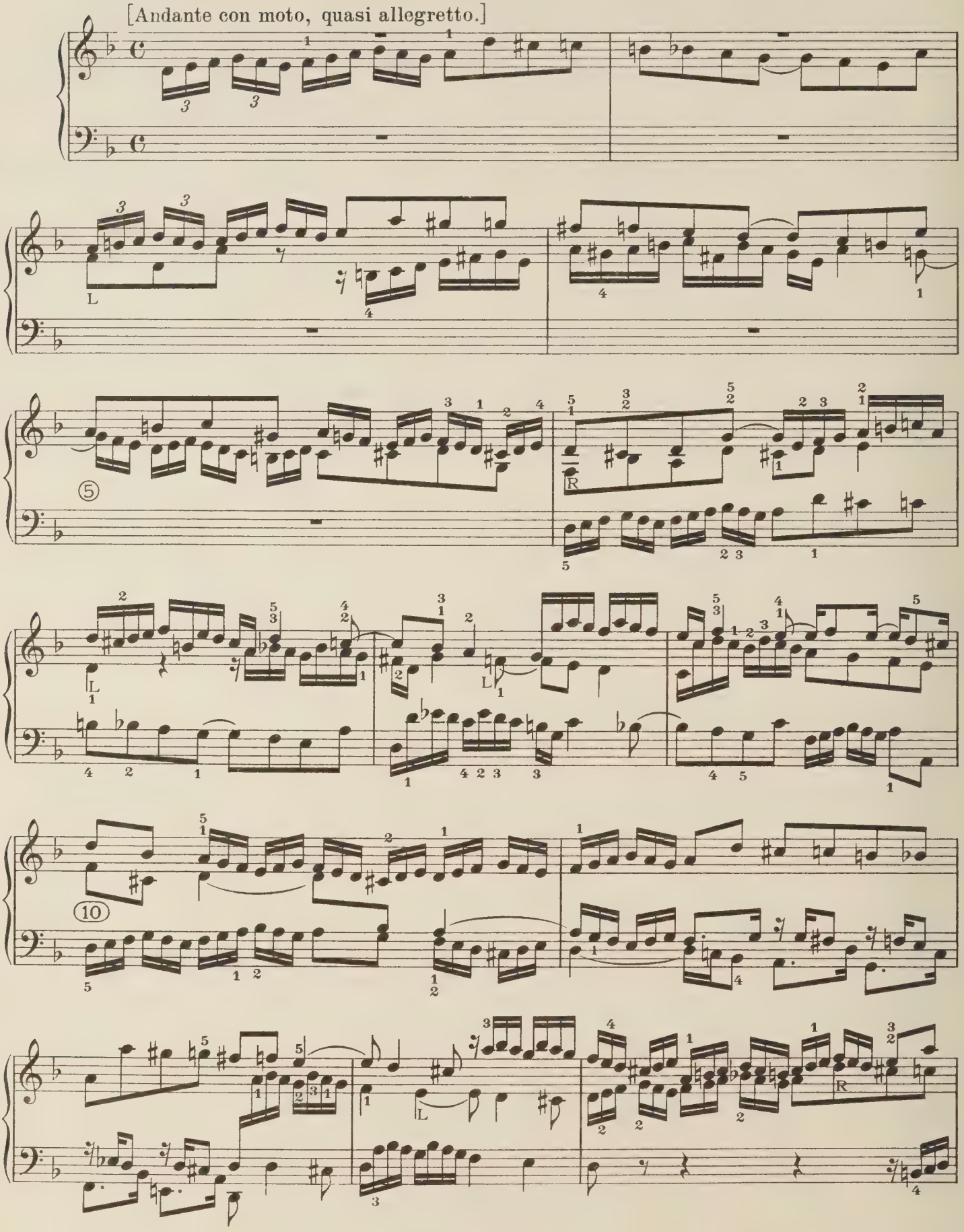
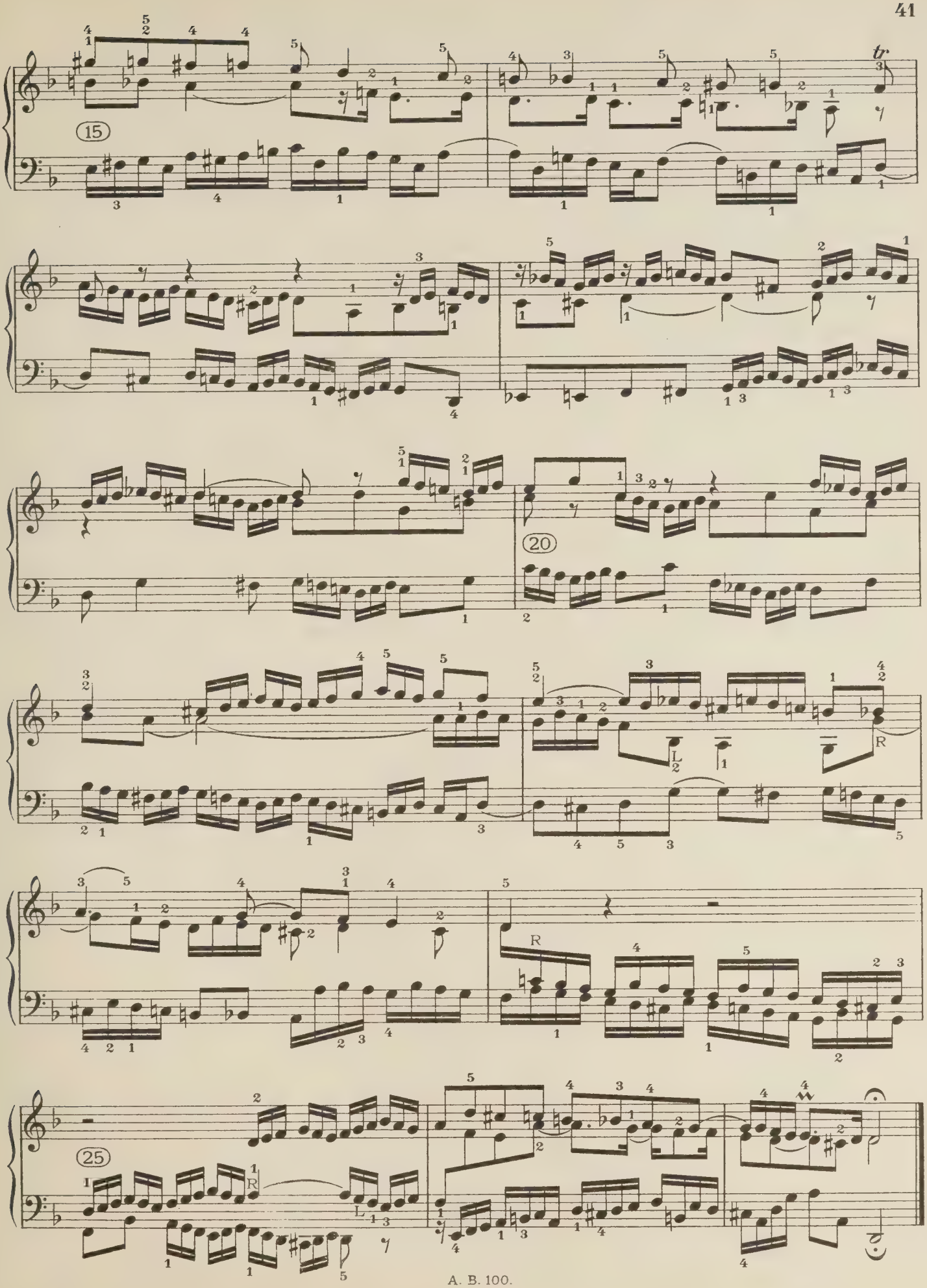
FUGUE VI.

a 3.

[Andante con moto, quasi allegretto.]

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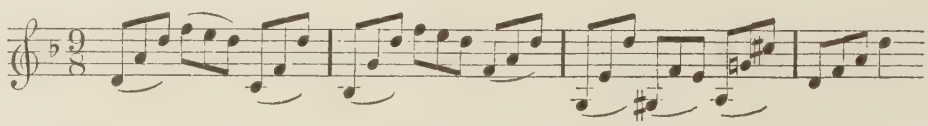
L

PRELUDE VII

It is rather the bewildered eye of the theorist than the sensitive ear of the musician that is afraid of the consecutive fourths resulting from taking the *appoggiaturas* in this Prelude as crotchets. This fear has led scholars (and, perhaps, contemporaries of Bach) to urge that the *appoggiaturas* should last for the whole dotted crotchet, so that the main note encroaches upon the following rest. This is quite *en règle*, but not the only possibility. For that matter, if fourths are to be avoided, an *appoggiatura* in this position might perfectly well produce a group of two against the prevailing three, Nor, in the fact that no textbook ever suggested this, is there any proof that it was not constantly done by good players and singers. An ordinary quaver is certainly too short. We therefore write the *appoggiatura* as a dotted crotchet, but do not exclude the alternative of a dotted quaver (compare Book II., Fugue 4, bar 48), or even an ordinary crotchet.

In bars 5-8 let the extreme basses be detached and rhythmic, but not heavy against the *legato* middle part. On the pianoforte there would be no harm in substituting the low E♭ at the beginning of bar 7, likewise the low B♭ in bars 14-15. Bach avoids such stretches on his instruments because the slightest failure to connect them (in the absence of a damper-pedal) sounded detestable. It was not the breaking of the chord that mattered, but the choked disappearance of its bottom note. Chords like those at the join of bar 7-8 were lightly broken on Bach's instruments, and should be so on the pianoforte.

This Prelude is full of double meanings in its part-writing—*i.e.*, it is no plain duet between right hand and left. Notes that have double tails are to be held accordingly, but by no means marked as if two real parts are concerned. The left hand in bar 10 both makes a violoncello-like *portamento* from the low bass and connects with the single part which has left a chord of three notes in its wake in bar 9. Similarly, the left hand joins to the right in bar 20. The beautiful new four-bar theme arising out of this is again to be thought of as Bach would write it in an unaccompanied violin solo—viz., with the rests filled out by the present left-hand notes as part of the melody, as might be thus:



The *tempo* is restrained by the bass in bar 9. Avoid fussy, broken-up phrasings, but make broad sequences. The touch is *cantabile* and light, with a growth to a climax from bar 55, culminating in the return at bar 61 (with fuller tone than the opening). Another *crescendo* is indicated by the sonorous descent in bars 64-67 and the following rhetorical break. The last three bars should make a quiet exit. The present edition follows later MSS. of authority in omitting the bass note in bar 70, and the London autograph in reading D♮ in bar 66.

FUGUE VII

THIS Fugue is (like the great E major in Book II.) the purest vocal writing and, but for the extreme height of the soprano entry in bars 38-43 and a couple of extreme bass notes, could easily be sung by a chorus. This conception is the main key to its interpretation. The most difficult passage is that for the left hand in bars 40-43, where it is all-important that the tenor should be heard to hold its suspensions. Accordingly, the bass should here have its crotchets lightly detached (it will be heard quite well without great tone), while the tenor should sing out in a strict *legato*, so that its absence may be distinctly noticed in bar 44. Then the bass will emerge into leadership. Another difficulty, very rare in Bach (especially in so easy a piece) is the stretch in bar 22, which was far more risky on his instruments than on ours. Here the tied note should be repeated, even by hands large enough not only to stretch the ninth, but to approach it without squirming; and, of course, pedal must be used.

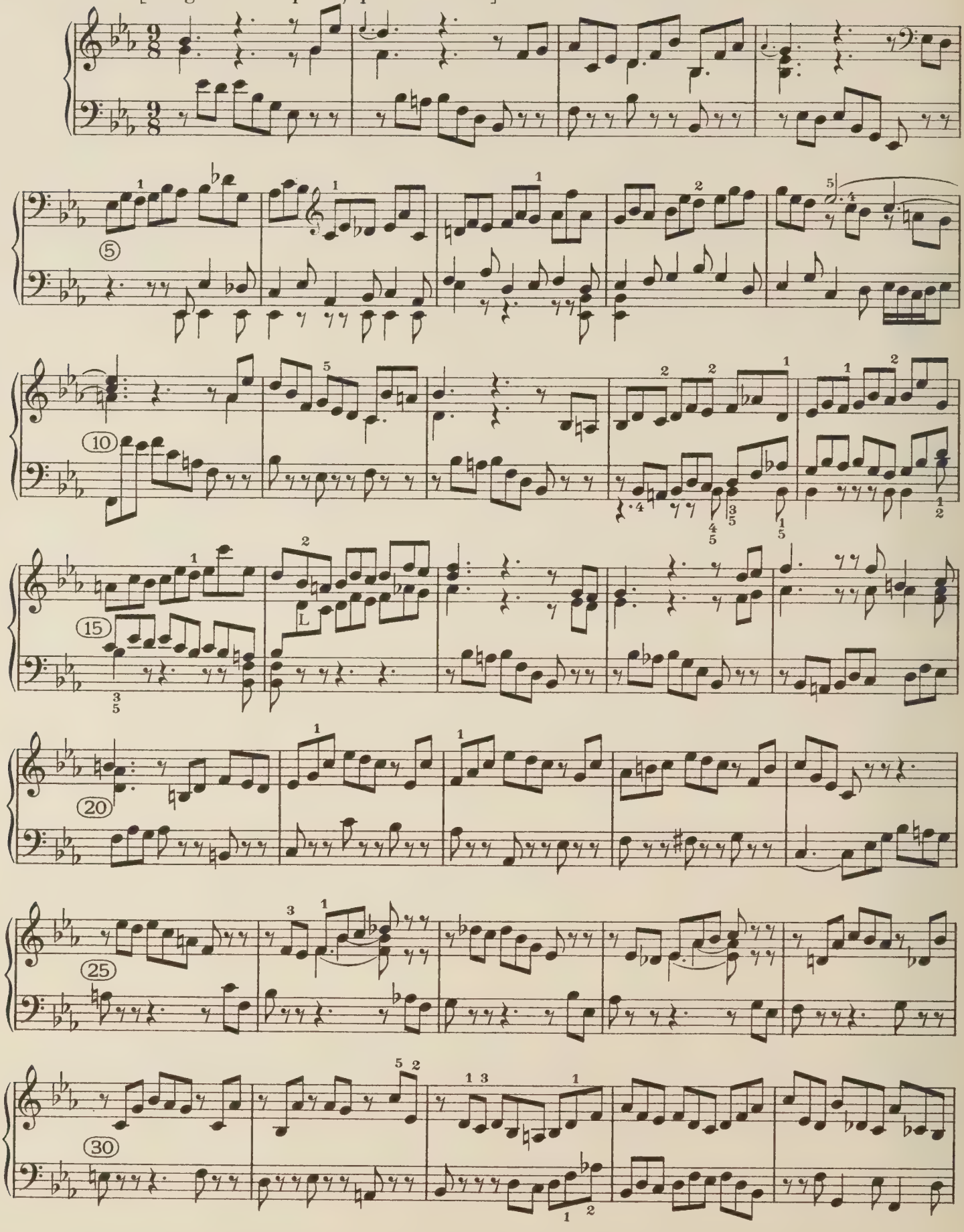
The Subject is the only theme in the composition. During the Exposition (bars 1-30) Bach does not trouble to vary the very modest counterpoint which accompanies the Answer; but this does not make it a Countersubject to be characterised. At bar 30 the special design of the Fugue appears in a Stretto between tenor and bass. In bar 37 the other two parts follow with its converse (the alto leading and the treble answering in the upper fourth).

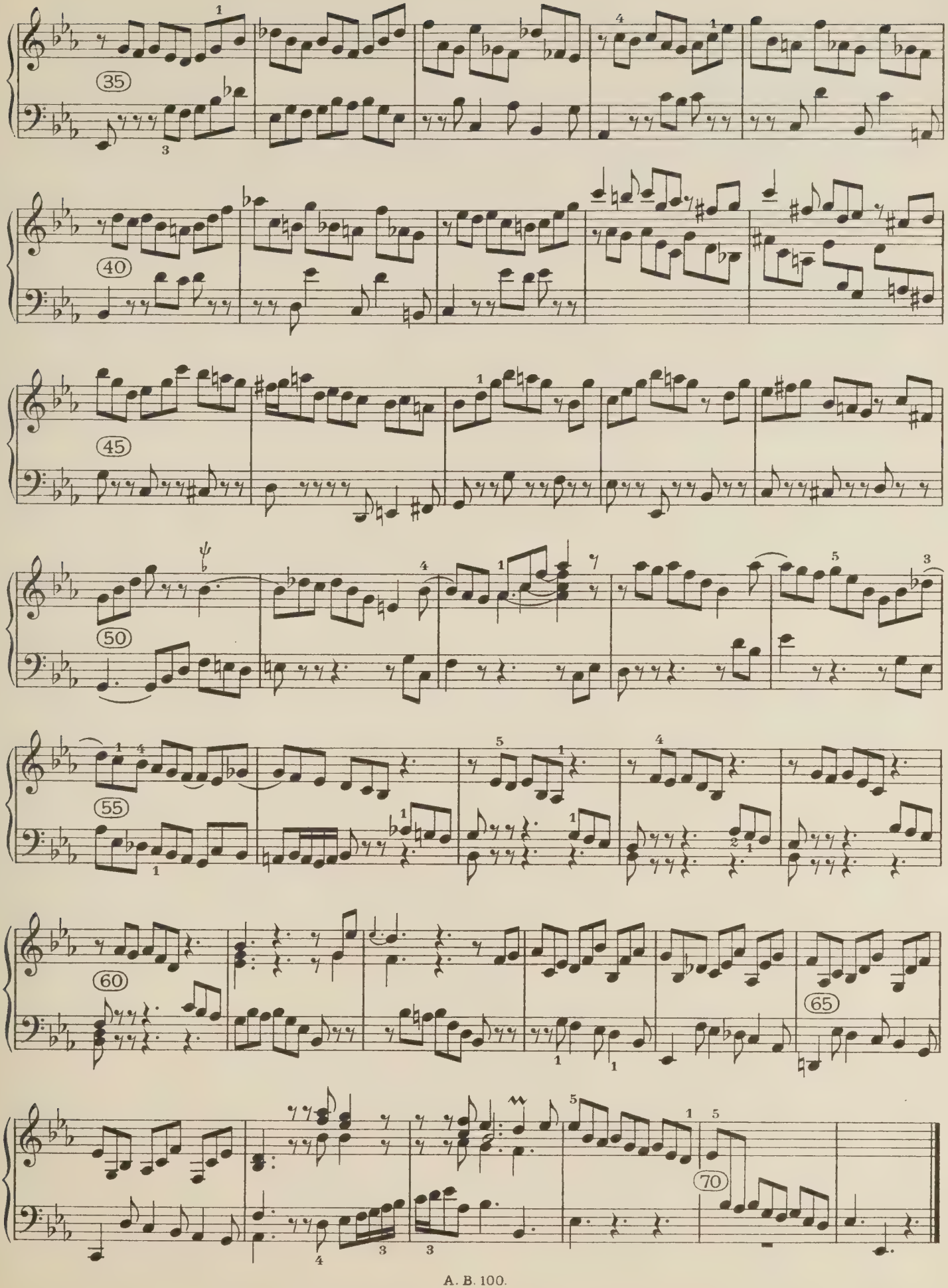
At bar 44 begins the only Episode, a broad dialogue on bar 3 in the treble and alto, over a distant bass which answers their new connecting figure. Do not on any account force the tone, or the passage will sound thin and hard. It should drift indolently towards subdominant regions till in bar 53 the tenor awakens, and, carrying the Subject grandly into the actual key of the subdominant, leads to the final statement of the Stretto between treble and bass (bars 59-65). This is easily made to ring out, and the player can afford also to attend to the superb rhetoric of the tenor from bar 60 onwards. In bar 65 the D♭ and the answer of the sustained treble by the inner parts with rests are culminating rhetorical points; likewise, of course, the last word of the tenor in bars 68-70.

The *tempo* is a very moderate two, in which only the absence of a second accent prevents us from counting four in the bar.

PRELUDE VII.

[Allegretto tranquillo, quasi andante.]

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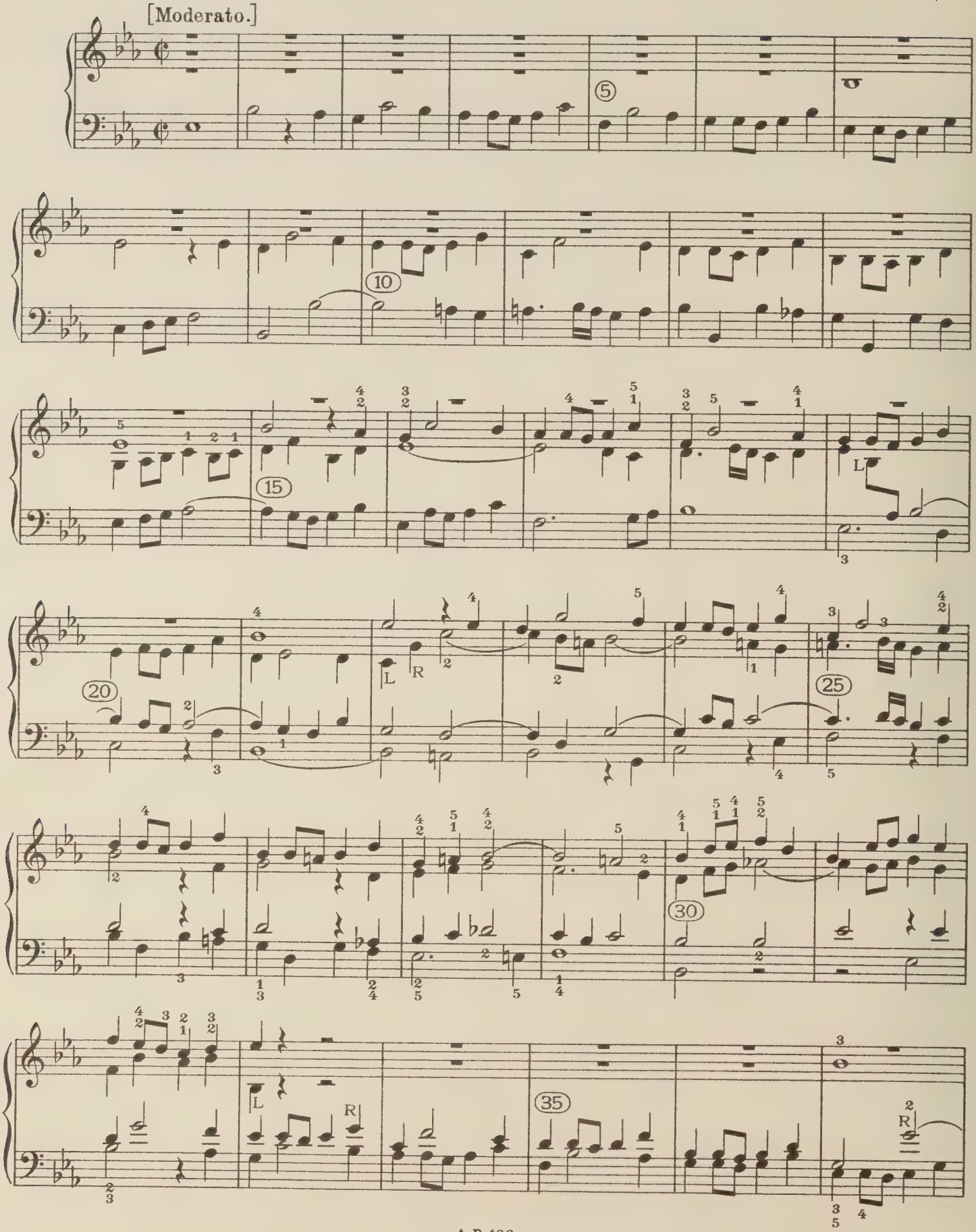
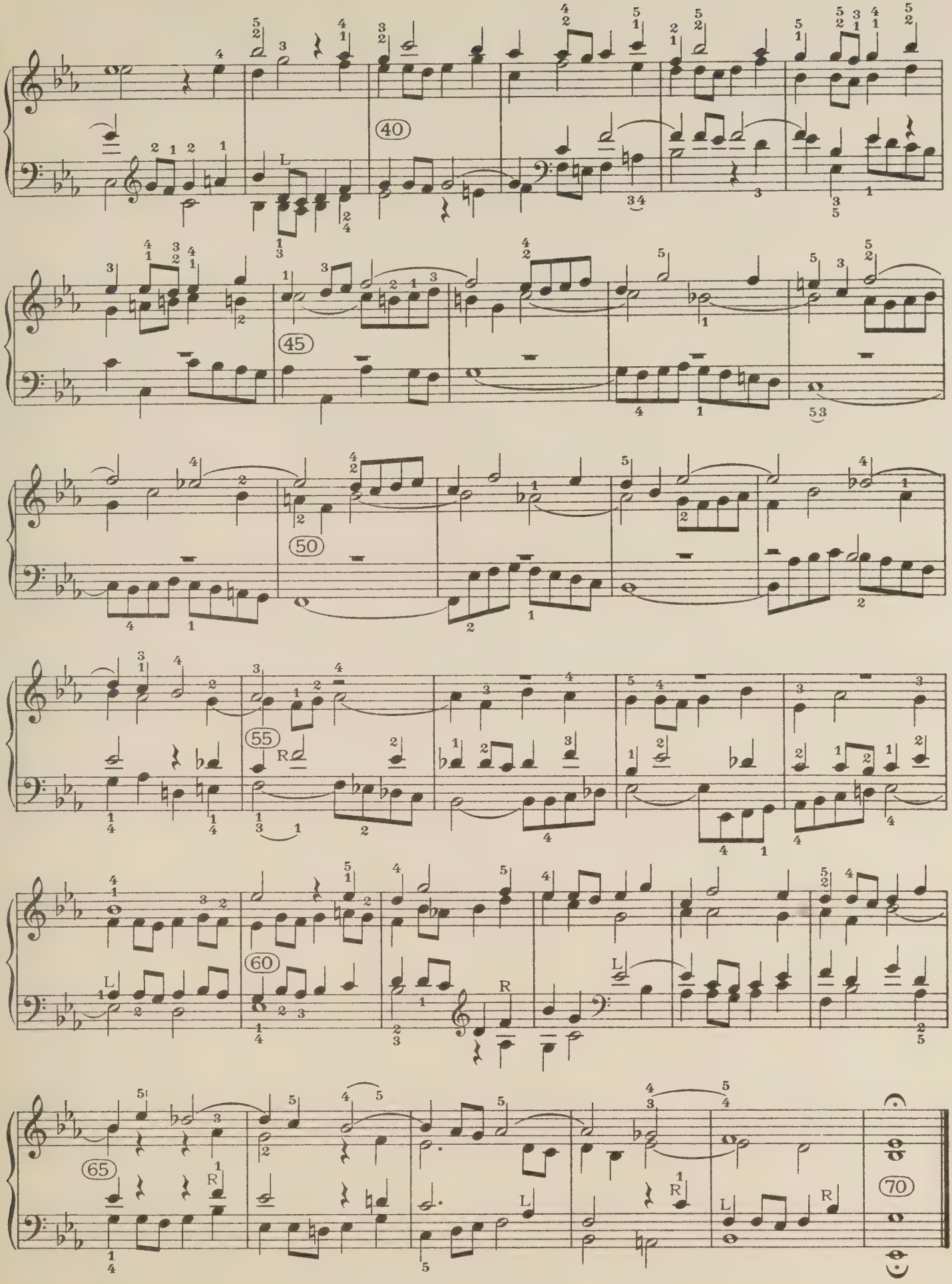
FUGUE VII.

a 4.
[Moderato.]

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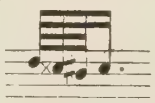
PRELUDE VIII

THE *tempo* of this Prelude fixes itself with singular precision within limits that vary only according to the resources of the player's touch. Even after the warning given by the ornaments in bar 2, there is danger of running away downhill in bars 5-8: nor will the player be brought up until he crashes into the delicate florid melody of bars 15-16, which are quite beyond reach of any reasonable *ritardando* from a quick *tempo*. The beginning of the second part, moreover, promptly shows that no obvious *ritardando*, however slight, can possibly effect a compromise; for Bach proceeds to put the two extremes of simple *arpeggio* and ornate melody into juxtaposition. Now, whatever happens, the demisemiquavers must be *cantabile;* there is no sense in any "brilliant" reading of them. And it will be found that they can be given expressively in proportion to the lightness of the touch, so that with the right touch for Chopin's F major Prelude, Berceuse, or *Andante spianato*, this Prelude becomes playable in a *tempo* in which the *arpeggio* formulas preserve an impressively indolent flow which can yield gently when the melody becomes more crowded. Of course, any amount of gradation is required between *pp* and *mp*: and the ear, as well as the fingers, will require training for it, especially when standards have been so constantly set according to the notion that every swell and every high note must amount to a *forte*. (That notion does far more than the absence of the harpsichord octave-strings to make Bach sound thin on the pianoforte.) The turn ∾ (which begins to occur in Book II., having hardly yet come into use in Book I.) always contains four notes, not five, and begins, of course, with the upper note. In bar 2 it is best crowded into a narrow space at the beginning of the note, thus: 

The mordents should be deliberate and soft; the ᴡ, on the contrary, as rapid as possible, though very light. (Take three fingers to it .)

Phrase broadly. *Legato* throughout will answer very well; but so will any number of varied slurrings, provided they fall into flowing sentences and not into a lesson in grammar.

FUGUE VIII

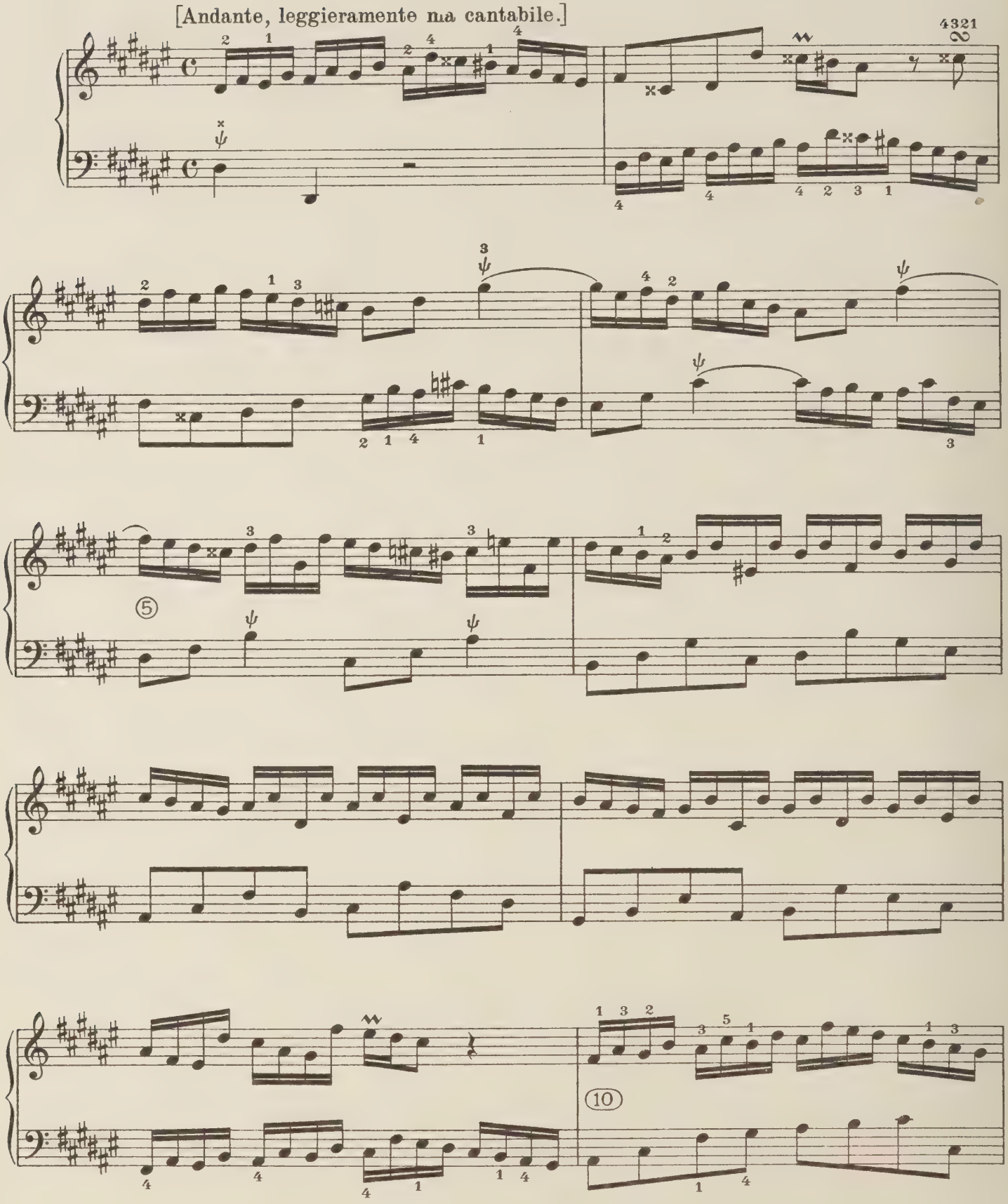
DURING the first twenty-four bars the Countersubject is as important as the Subject, to which it gives unexpected harmonic turns; and, in the whole Fugue, Episode 1 (which, as often in Bach, occurs before a third voice has entered) is as important as anything in this Æschylean chorus. Accordingly, the student should first get the upper part of bars 5-6 as thoroughly by heart as the Subject and Countersubject. It may, in fact, be simply called the Episode, inasmuch as Episodes 2 and 3 (beyond settling some ordinary cadential matters) recapitulate it bodily.

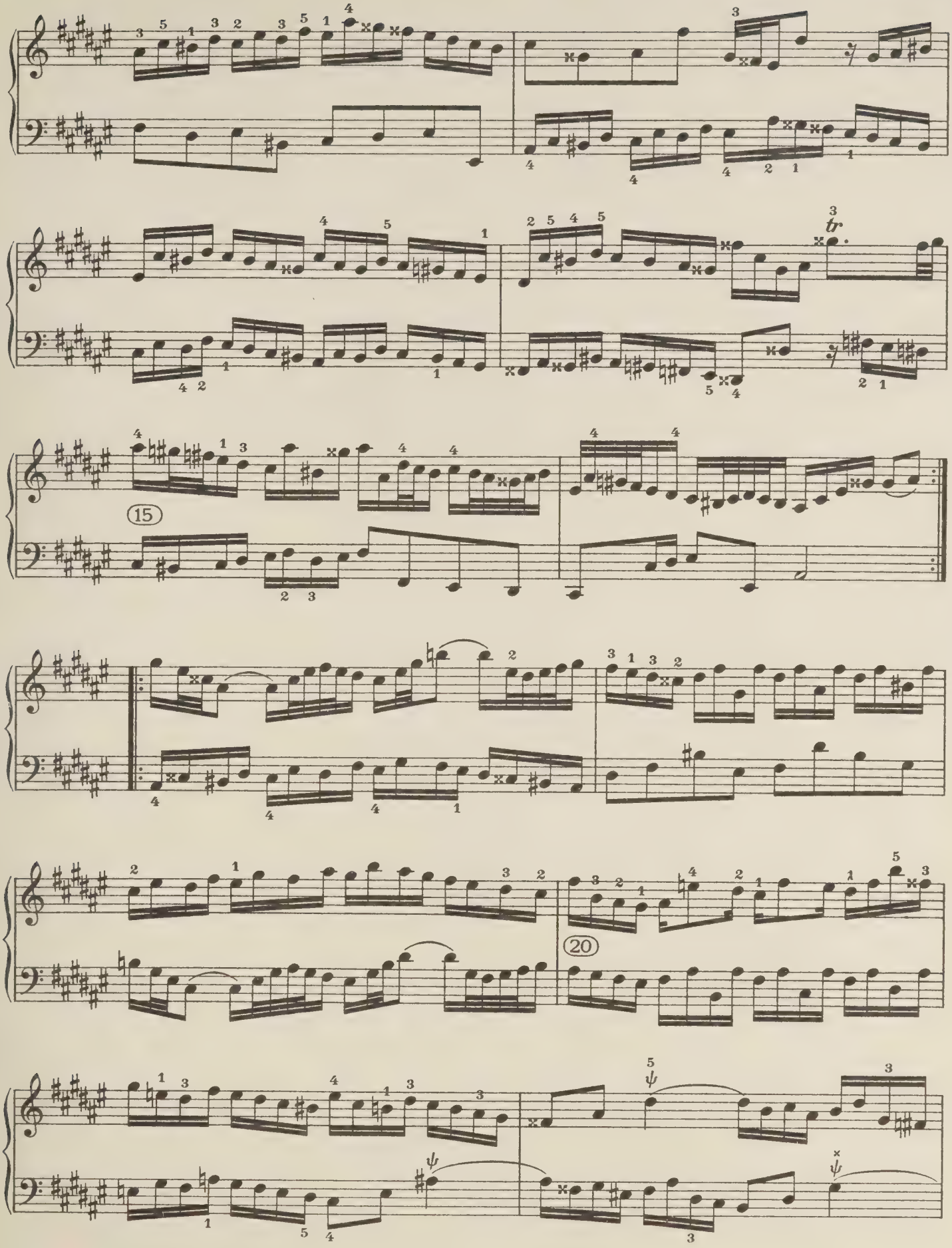
Although there are elements of Stretto here, this is a far weightier structure than a Stretto-Fugue. The Episode, as we have seen, intervenes between the two pairs of entries (alto-tenor, bass-soprano) in the Exposition. It also develops itself immediately after the Exposition in the bass in bars 11-12, answered by the tenor in bars 13-14.

Then the Subject enters in the bass, as the first of a series of no less than eight entries, never separated by more than half a bar (at bars 23, 27, and 29), and drawn slightly into Stretto (*i.e.*, overlapping by half a bar) at the fifth and sixth entries (bars 23-27), where the tenor adds the first figure of the Subject, which should be allowed to contribute its quota to the pile. The half-bar breaks only accentuate the continuity of this great development, for all the three breaks are cadences, and in all three it is the rhythmic figure of the Subject which knocks at the door while the cadence is forming. At last a massive close is reached in the dominant; whereupon the Episode sails in again (like the *ritornello* Episode in the first Kyrie of the B minor Mass) and develops on fresh lines (bars $35\frac{1}{2}$-$40\frac{1}{2}$) while the bass rests, leaving the other parts free to float into higher regions in close and light harmony. They descend slowly, and then the bass re-enters (bar 40) with the Subject. The other parts break into massed iambic chords with rests—Bach's supreme type of climax. After the formal full close a Coda is made by giving the Subject simultaneously direct and inverted (the tenor must be very strongly brought out in these last four bars).

These are the essential features of the design. Further details are the semiquaver counterpoint in bars 7-8, alluded to in bars 15-17, and the close imitation of the Countersubject by the bass in bars 22-23. The Countersubject is absent at the entry in bars 17-18, and after bar 23 it is finally crowded out. Clever people are welcome to derive the Episode from bars $1\frac{1}{2}$-2, so long as it is delivered as a thing in itself. The *tempo* is a steady eight or slow four, like the first Kyrie of the B minor Mass. The tone must be cultivated until, without forcing, the player can make it sound really big.

PRELUDE VIII.

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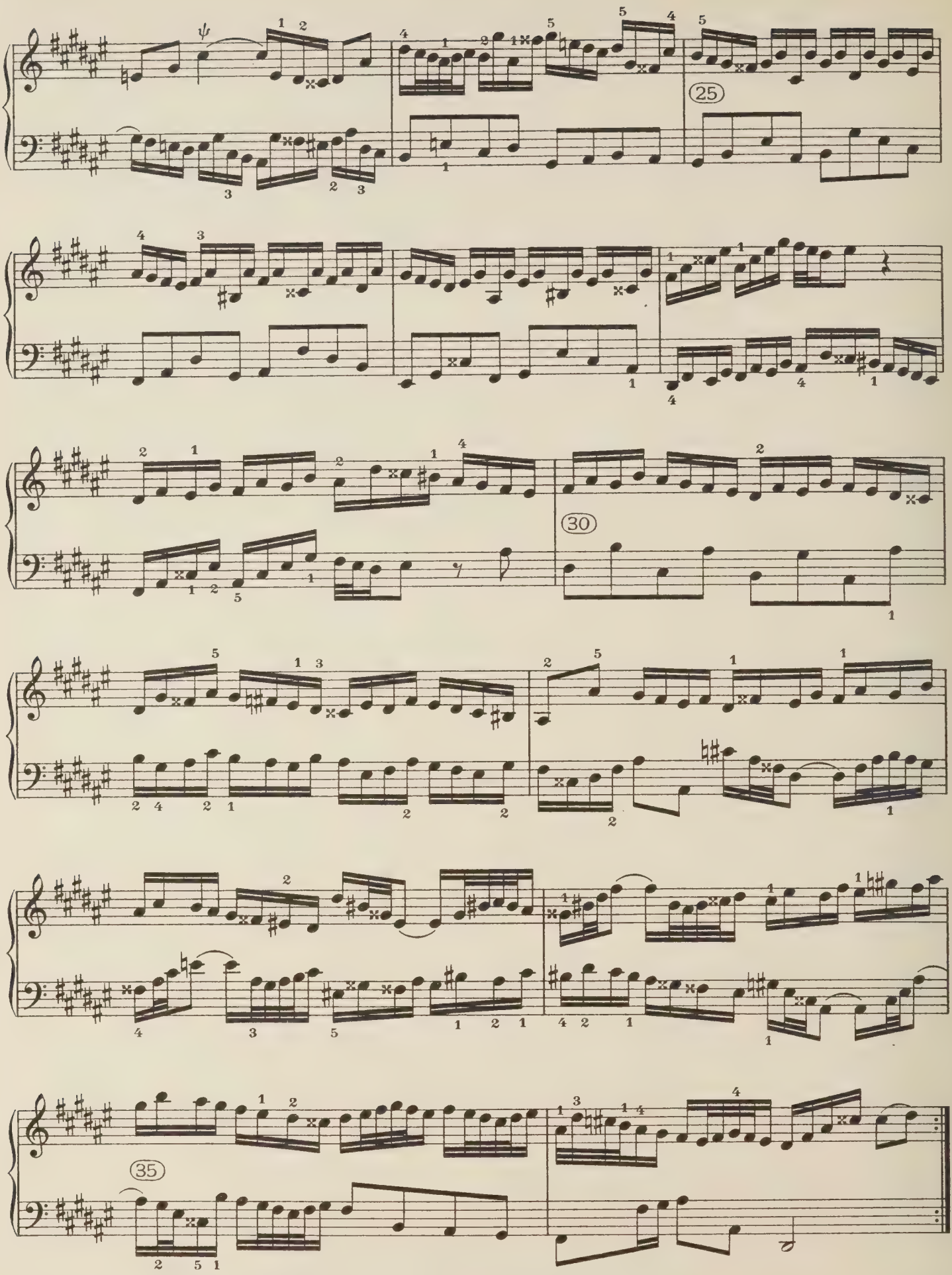
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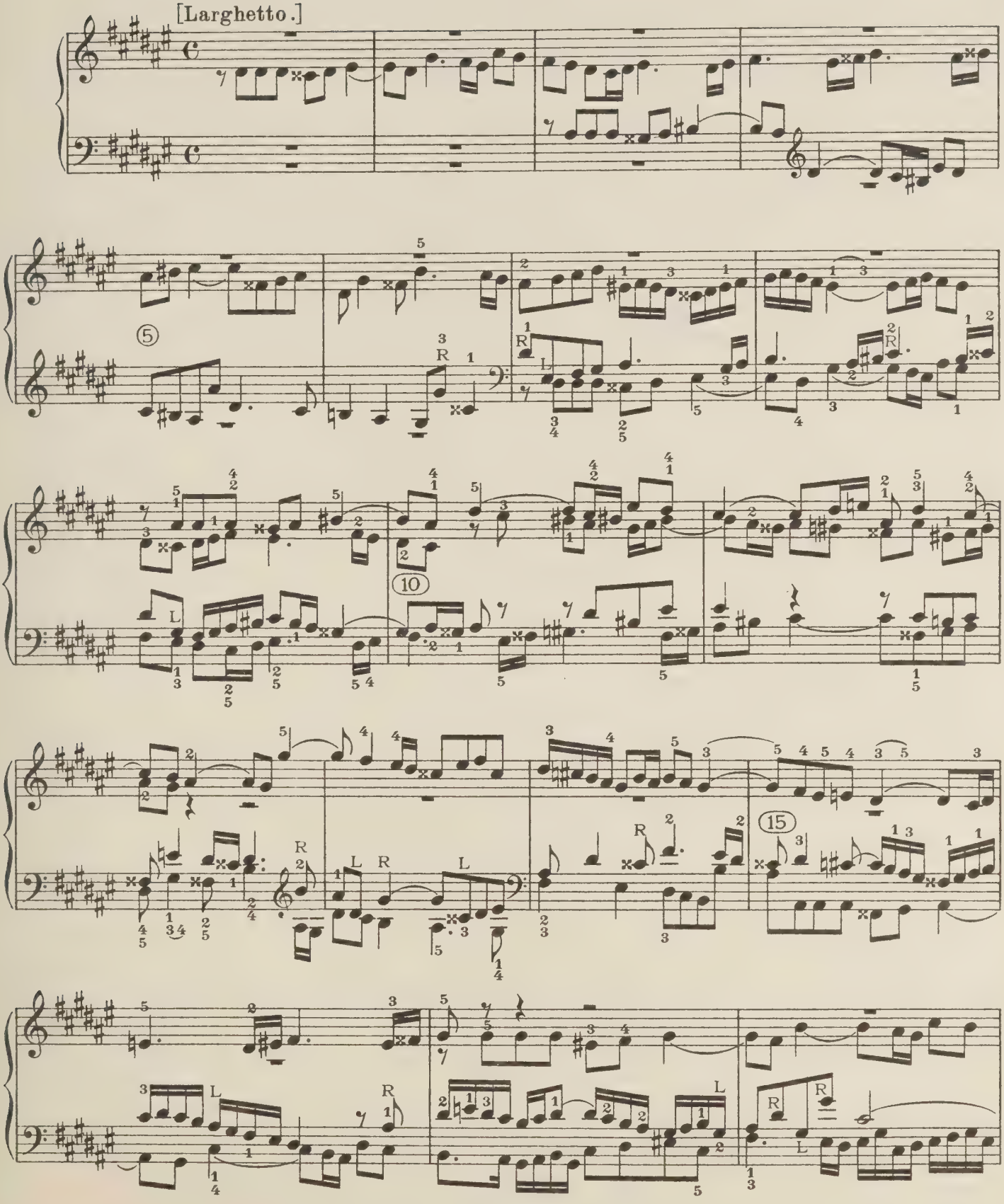
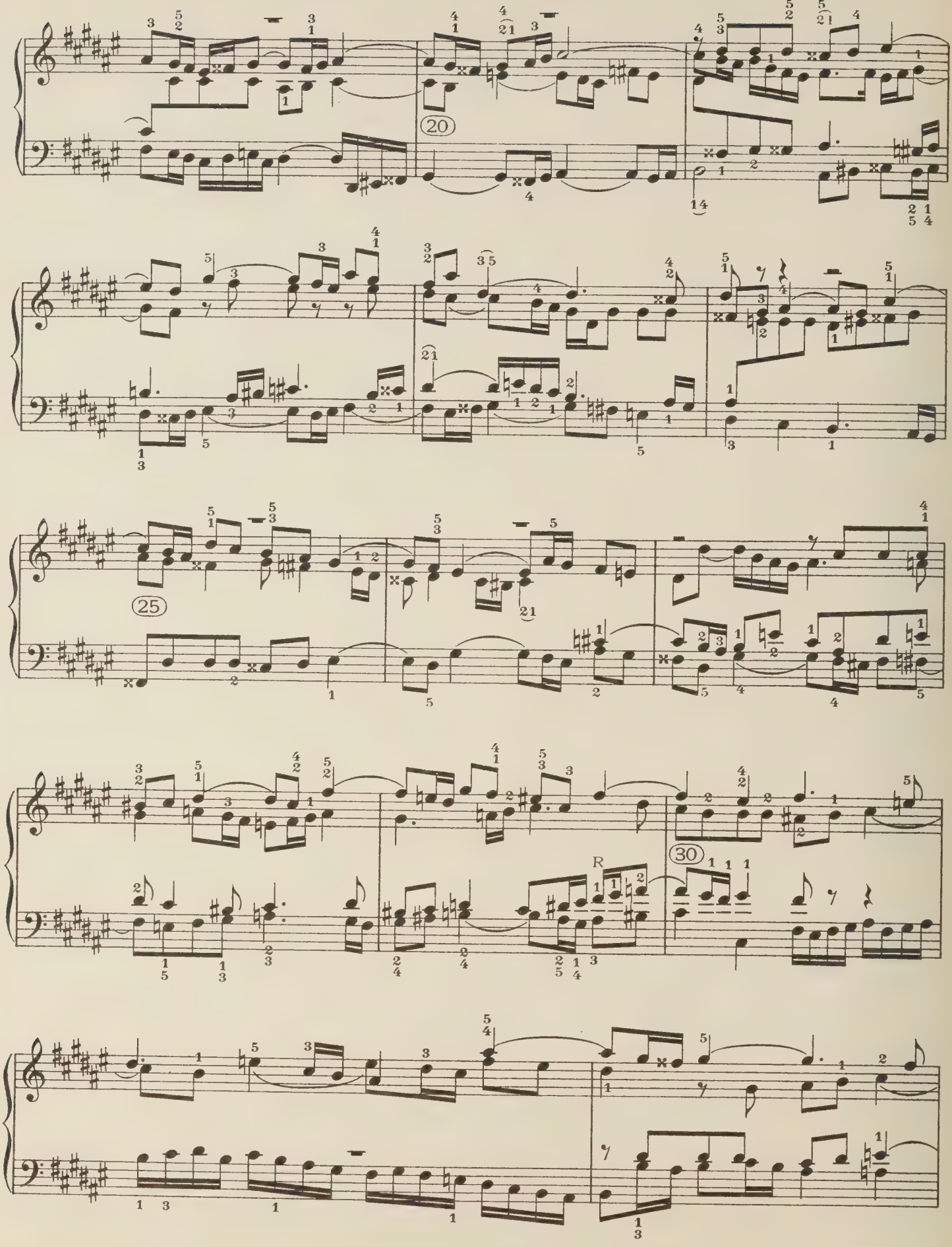
FUGUE VIII.

a 4.

[Larghetto.]

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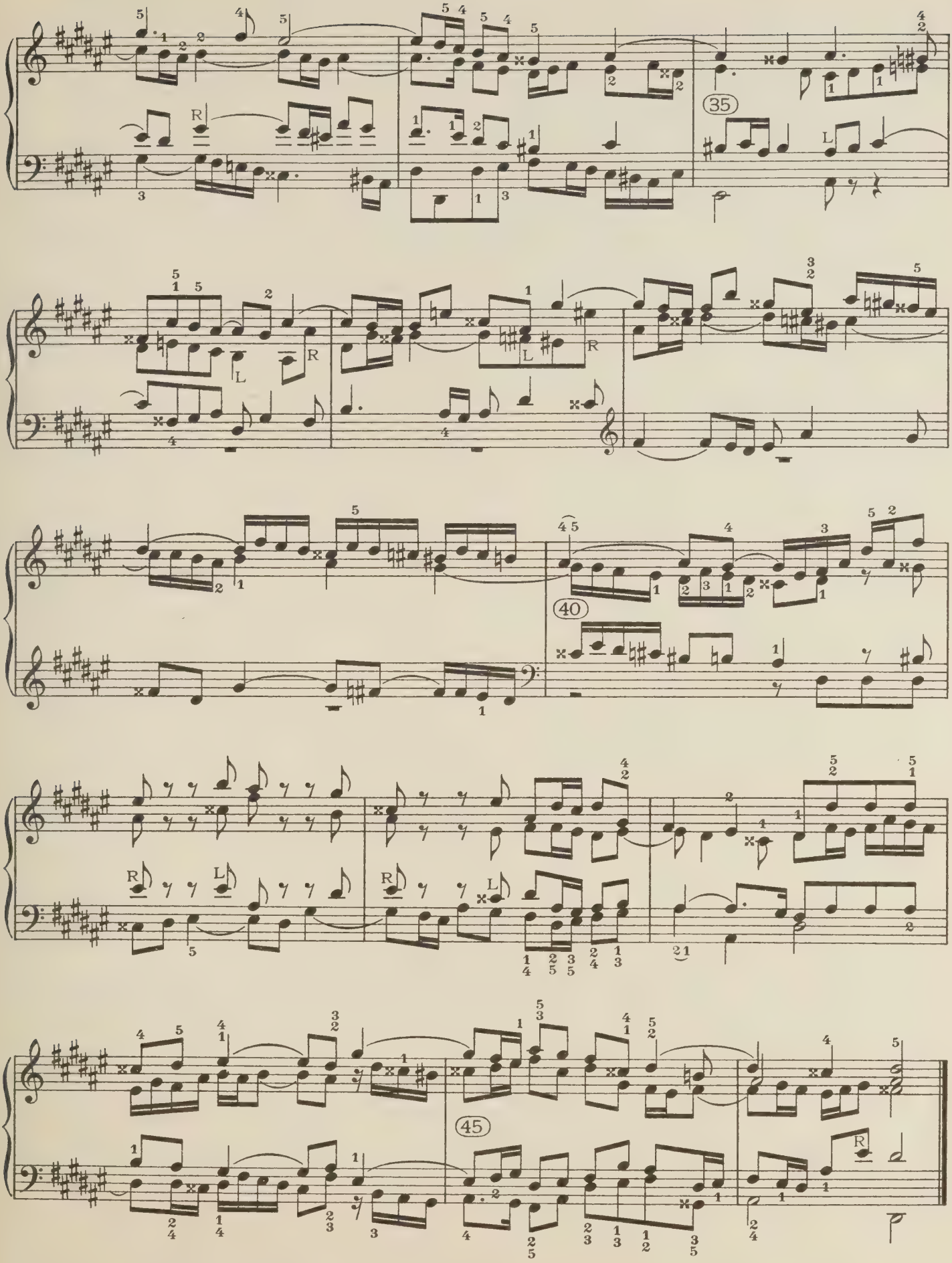
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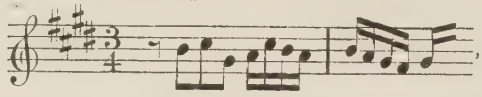
PRELUDE IX

THERE exists no more delicate study in pianoforte touch than the first four bars of the right hand of this Prelude. It would be easy enough to ensure that the tied notes were still clearly singing at the moment of suspension, but for the fact that they have immediately to be struck again. The unfortunate player lifts his finger for the purpose; the note vanishes, and nothing will persuade the ear that the sense of the phrase is more than the following single melody:



Now, though this melody is really part of the meaning (and is not the only case in this Prelude where two parts make a collective melody besides their own individual sense), it asserts itself quite clearly enough on the pianoforte when the whole attention of the player is directed to keeping the parts separate. Accordingly, it is extremely important to master the problem of the tied notes. The fingering given in the present edition enables the player to catch the repeated notes without losing the ties. The lower part should not be brought out at all, but should be far fainter than the upper. It cannot fail to be heard, as it moves while the upper stands. Moreover, the rule for the pianoforte playing of close imitations with crossing or colliding parts is always to bring out the leader and not the answer. The ear must first know what is led; it will then easily recognise the answer as an echo. If both are put on a level, mere mutual interruption is the result.

When these four bars are mastered, the rest is simple. The quality of tone has already settled itself in this opening, and the player will not be satisfied with any that lacks *cantabile* in the quietest levels, or threatens hardness in the climaxes. *Legato* is indicated throughout, except perhaps in the bass of the second theme, bars 18-20. This may be either a not dry *staccato*, or slurred in pairs like the bass (so marked by Bach himself) of the cradle-song in the Christmas Oratorio. Nor is it against such slurring that it is less suitable to the right-hand development of the figure in bars 21-22 and 43-44; uniformity is of no great importance where the expression so evidently changes in any case. In bars 32-34 be sure that the parts do not fail to enter as a dialogue instead of coalescing.

It is impossible to dispense with the consideration of the alternative readings given in bar 50. The main text there is according to the British Museum autograph. It means that the bass enters as a new part; not as the same part that gave bar 49, for that part (according to every possible construing) runs up into the right hand to the crotchet E in bar 50. The other reading, attested by very good MSS., and possibly the final decision, means that the whole flow of semiquavers from bar 49 to the second crotchet of bar 50 is one phrase, and that even the rest of the bar is attracted into it while still retaining the character of dialogue. This is undoubtedly the stronger reading. But the autograph reading, being unknown as such to Bischoff, and inaccessible elsewhere in print than in the appendix of Vol. XLV. of the *Bach-Gesellschaft*, seems too important to put merely into a footnote, especially as it is written over an erasure which might have been the other reading. (There are, however, two further variants known.)

The *tempo* is a flowing six or slow three. The slow movement of Beethoven's F major Violin Sonata gives a good familiar idea of the necessary breadth and flow.

In bar 43 the first note of the left hand stands as an *appoggiatura* in the MSS. As the passage is exactly parallel to bar 21 it is here written accordingly. The mordent in bar 40 has been written out as grace-notes (to be played on the beat), as it otherwise is difficult to make legible in the middle of the chord.

FUGUE IX

WITH the exception of two outlying bass-notes this whole Fugue is singable by an unaccompanied four-part chorus or vocal quartet, and has, in fact, been so sung with exquisite effect, being actually easier for voices than almost any of Bach's vocal works. The high entry of the soprano in bars 37-38 has the exact meaning of vocal high notes—*i.e.*, it constitutes a climax

in virtue simply of being a rise to the top of the voice. The player need aim at nothing but vocal effect, both in melody and harmony. He need not undergo contortions in order to secure a mechanically theoretical *legato* without pedal; even a chorus has consonants as well as vowels. But there must be no percussion and no forcing of tone; and at the end the player, instead of quoting "Rule, Britannia," should attend to those crotchet rests in the inner parts, the *suspirium* or "sigh" of the sixteenth-century choral writers.

In the Exposition (bars 1-7) the counterpoint to the Answer (particularly bar 3) is maintained so as to form a conventional but recognisable Countersubject (see bars 4½-5 and 6), which is also used to form the cadence in the dominant in bars 8-9. Then the First Stretto occurs (bars 9-12), in which the Subject enters in all four voices at half a bar and one bar, etc.—viz., alto and tenor in the lower fifth at half a bar, and, when the tenor has proceeded for one bar, conversely in bass and soprano in the upper fourth at half a bar. Then follows the only Episode in the Fugue, beyond the occasional bar-and-a-half formation of a full close. The four voices take up a figure closely resembling that of the Countersubject (which is, indeed, alluded to during the Stretto itself) and develop it in four-part canon (do not confine your singing tone to the crotchets) from bar 11½ to the close at bar 15-16. (The order is soprano, alto, bass, tenor, and a final allusion in the alto, all at half-bar's distance.) Now comes the Second or Chromatic Stretto, a very important contrapuntal type, apt to remain unrecognised (like other typical events) in this Fugue by reason of the extreme terseness of the whole. In this the Subject is combined with two new Countersubjects full of chromatic steps, and forming a Triple Counterpoint. There is room for only three occurrences of these new Countersubjects, and, owing to the Stretto, they meet the Subject at a different point the second time; but they establish themselves with complete regularity and accuracy (bars 16-17, tenor and bass; 17½-18, alto and tenor; 19-20, soprano and alto). From failure to recognise this, Kroll and Bischoff reject the necessary E♯ in bar 19, which is well attested by the MSS. of pupils; the only objection to it being a scruple as to the remainder of E♮ in the tenor, the very last kind of "false relation" Bach would mind.

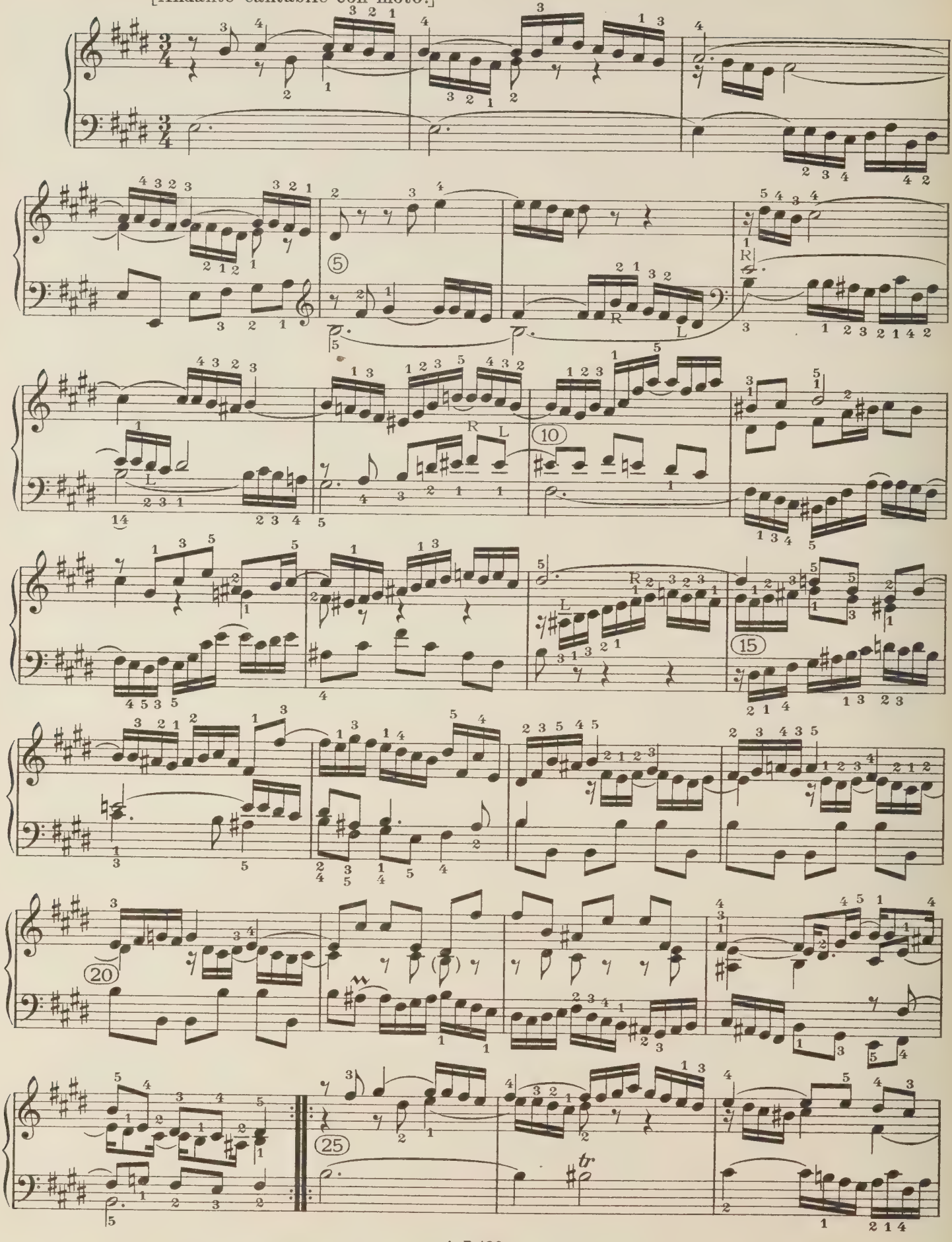
After this harmonically rich Stretto a formal close is made in F♯ minor, and now comes the Third or Variation Stretto, another type systematically developed by Bach, Beethoven, Schumann, and Brahms, but recognised by few, if any, theorists. In this the Subject is altered by filling out its intervals and syncopating part of its rhythm. The Stretto is at a minim's distance, first between soprano and alto in the lower fourth (bars 23-24), then, conversely, between bass and tenor in the upper fifth (bars 25-26). As the Answer acquires a peculiar character through reversing the accents, and as the interval between the parts is too wide to cause confusion, both members of the pairs should be clearly and expressively brought out.

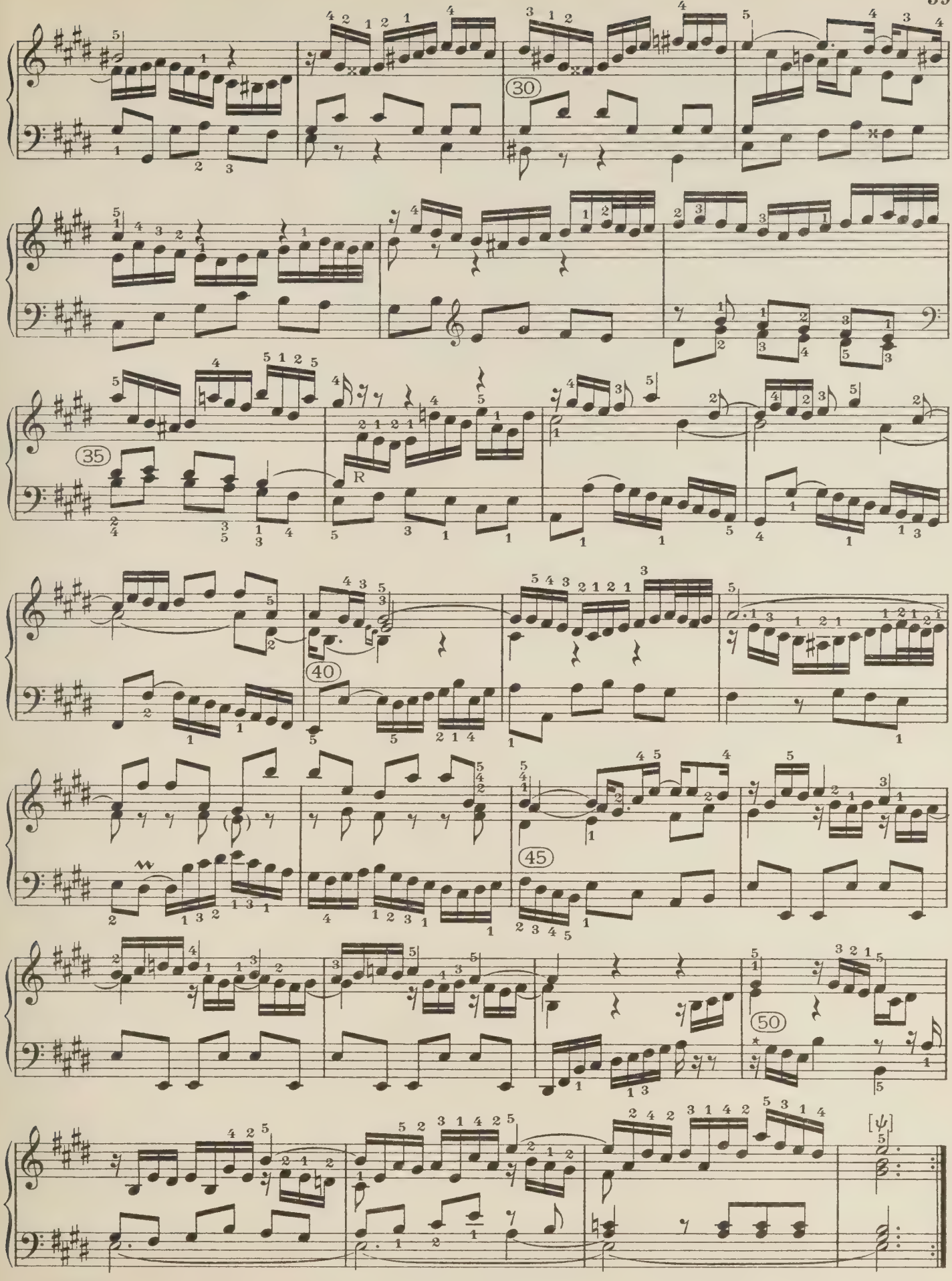
Immediately upon this follows the Fourth or Diminished Stretto, in which the four parts enter (as usual, in pairs) between the end of bar 26 and the end of bar 29. In the middle of bar 30, while the bass is giving the Diminished Subject once more, the alto enters in the tonic with the original Subject. There is now no Stretto (compare Fugue VII. of this Book, and other instances where Bach interpolates a plain entry of the Subject between a long development of complexities or episodes and the final Stretto); but the tenor and soprano accompany with a dialogue which cannot fail to suggest an inversion of the Diminished Subject, though the first interval is unrecognisably disguised as a very expressive descending fifth. In bars 32-33 the player must show the crossing of parts; this is best done by letting all the four soprano minims (and the F♯ crotchet to which they go) sing out while the alto is subdued. After a close in G♯ minor the fifth and last Stretto appears (bar 35). This is really a recapitulation of the First Stretto, with its last entry put, by way of climax, into a higher octave, and with the addition of wonderful counterpoint in crotchets which, beginning by suggesting an inversion of the Diminished Subject, drift into an unmistakable resumption of the conventional Countersubject of the Exposition. There is little doubt that the two notes marked with an asterisk would have been written an octave higher by Bach if such stretches had been safe on an instrument with no damper-pedal. We should then have an unmistakable entry of the Inverted Diminution, besides the best distribution of the harmony. There is no harm in adopting this. In bar 40 the bass makes a final entry, prolonging the Subject in a descending scale followed by the soprano to the close.

The *tempo* is, of course, a quite slow four minims in the bar, or a flowing eight.

PRELUDE IX.

[Andante cantabile con moto.]



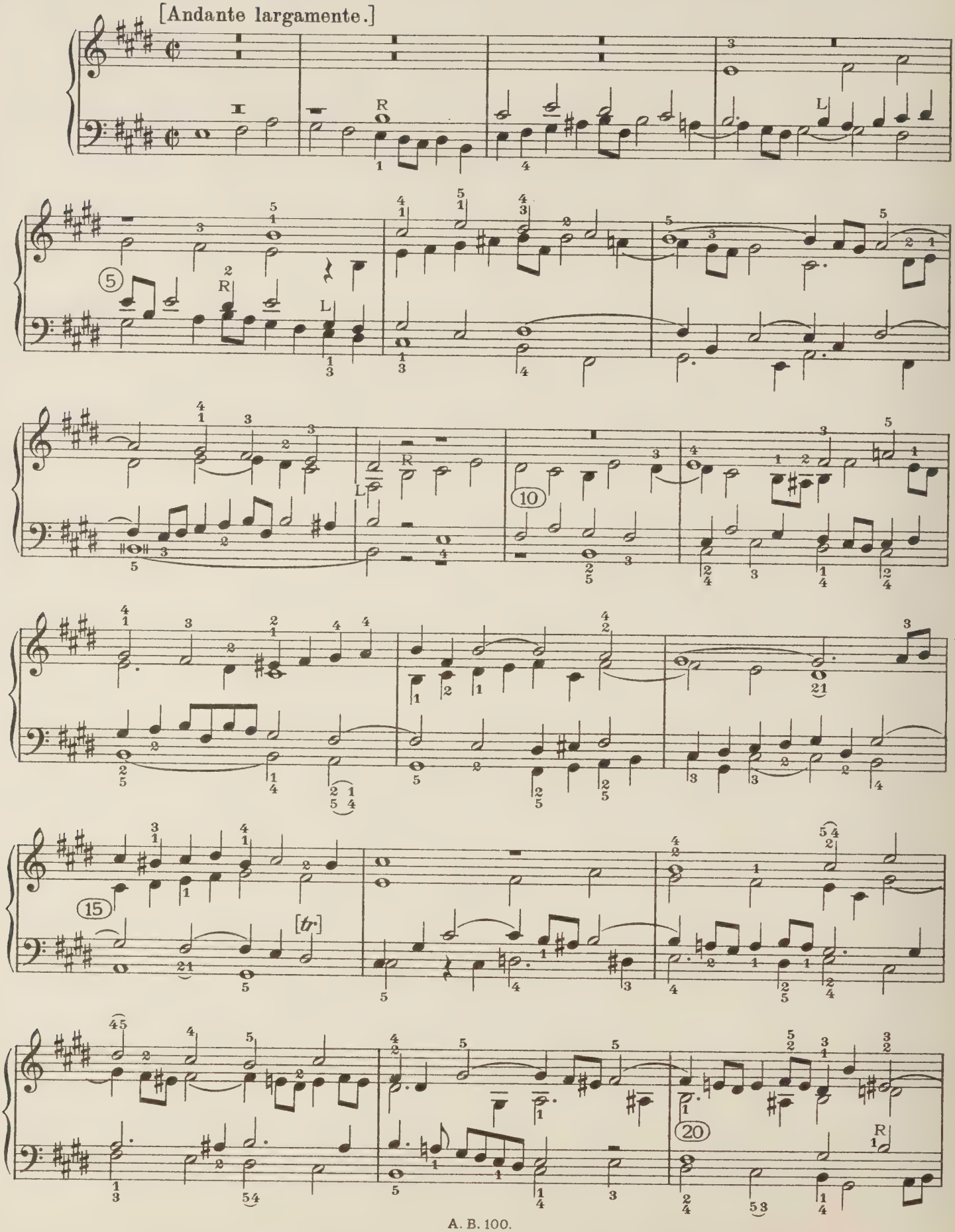


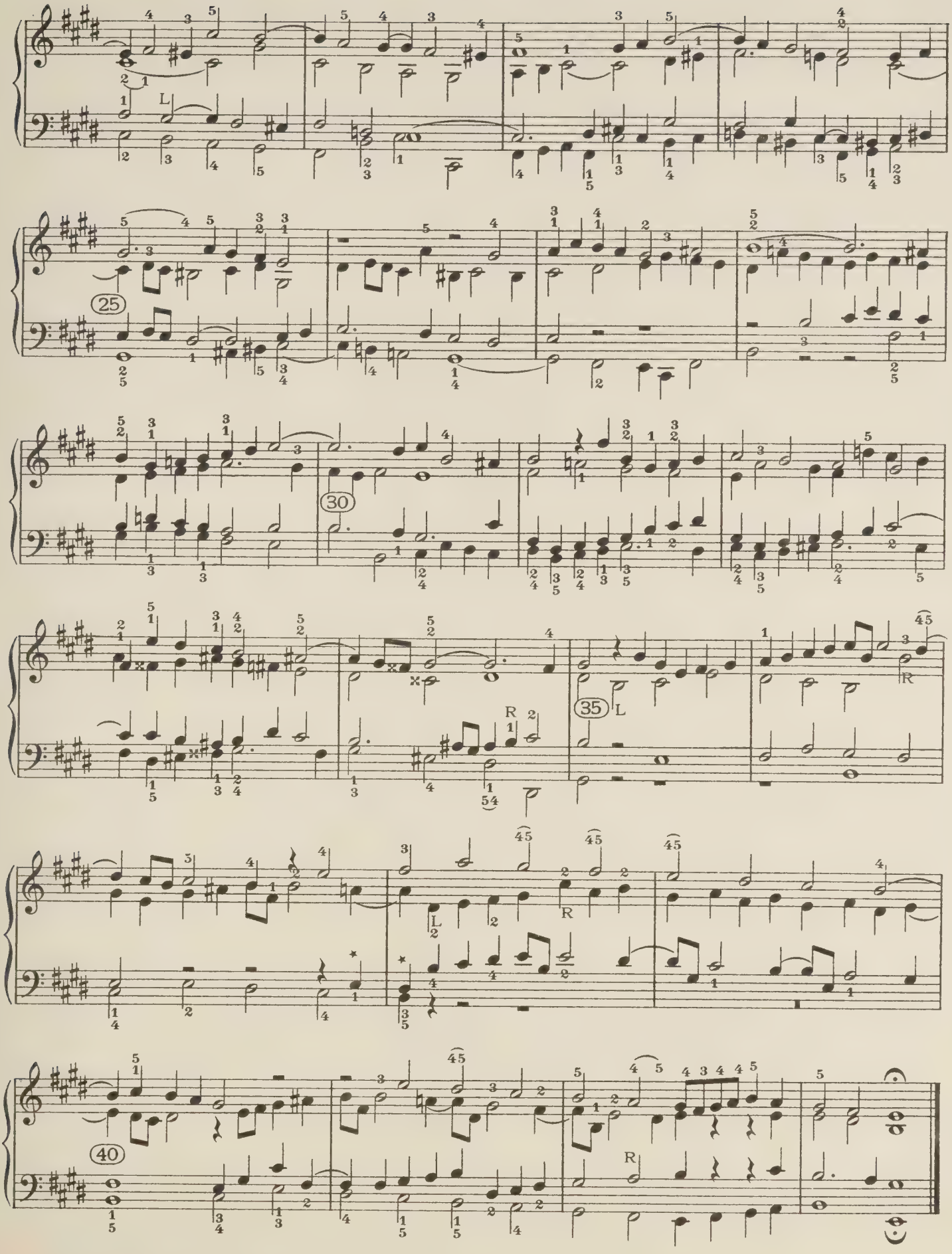
* or

FUGUE IX.

a 4.

[Andante largamente.]

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PRELUDE X

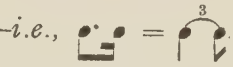
THE demisemiquavers filling up the intervals in bars 3 and 4 are later than the British Museum autograph. They have the effect of steadying the *tempo*, for they cannot be supposed to be brilliant. (It takes a run of five notes to produce the non-vocal brilliant effect found in the D minor Prelude of Book II.) They thus indicate a melodious grace, which need by no means induce the player to drag. The *staccato* dashes are authentic; the effect must be playfully breathless, not perky. The sign ∿ may be a three-note ornament, , or a short trill; in the cadence-formula of bar 71 it is obviously an ordinary trill. The sign ~ always stands for four notes (beginning with the upper), , or, with some freedom, , never for five (beginning with the main note). The long trills (bars 29-36, and 86-91) to the first of which the prefix indicated in the autograph by a sign is here given in grace-notes, should start with full tone, and speedily dwindle to the most delicate film of sound. They can then be fearlessly maintained with their semitone, against the melodic minor scales below, with charming effect. Any compromise in this matter is irritating, and incorrect as regards bars 29-32 and 86-88—*i.e.*, if the shake begins with the semitone it must go on with it. With the right-hand trills Kroll strongly urges the whole tone. It all depends on how we choose to construe the key. Of course, the presupposition is that the touch is light throughout the Prelude. In bars 36, 43, and 91, the trill ends on the third quaver.

The turns in bars 57 and 59, severely condemned by Kroll, are in the British Museum autograph, which was unknown to him. In these bars there is no real objection to them; but other MSS. and editions have applied them to the same quaver groups in the bass and elsewhere, with dismal consequences. If in bar 59 the bracketed C♯ (attested by Altnikol) is correct, then the autograph applies these turns in just the two places where (read as four demisemiquavers) they harmonise well.

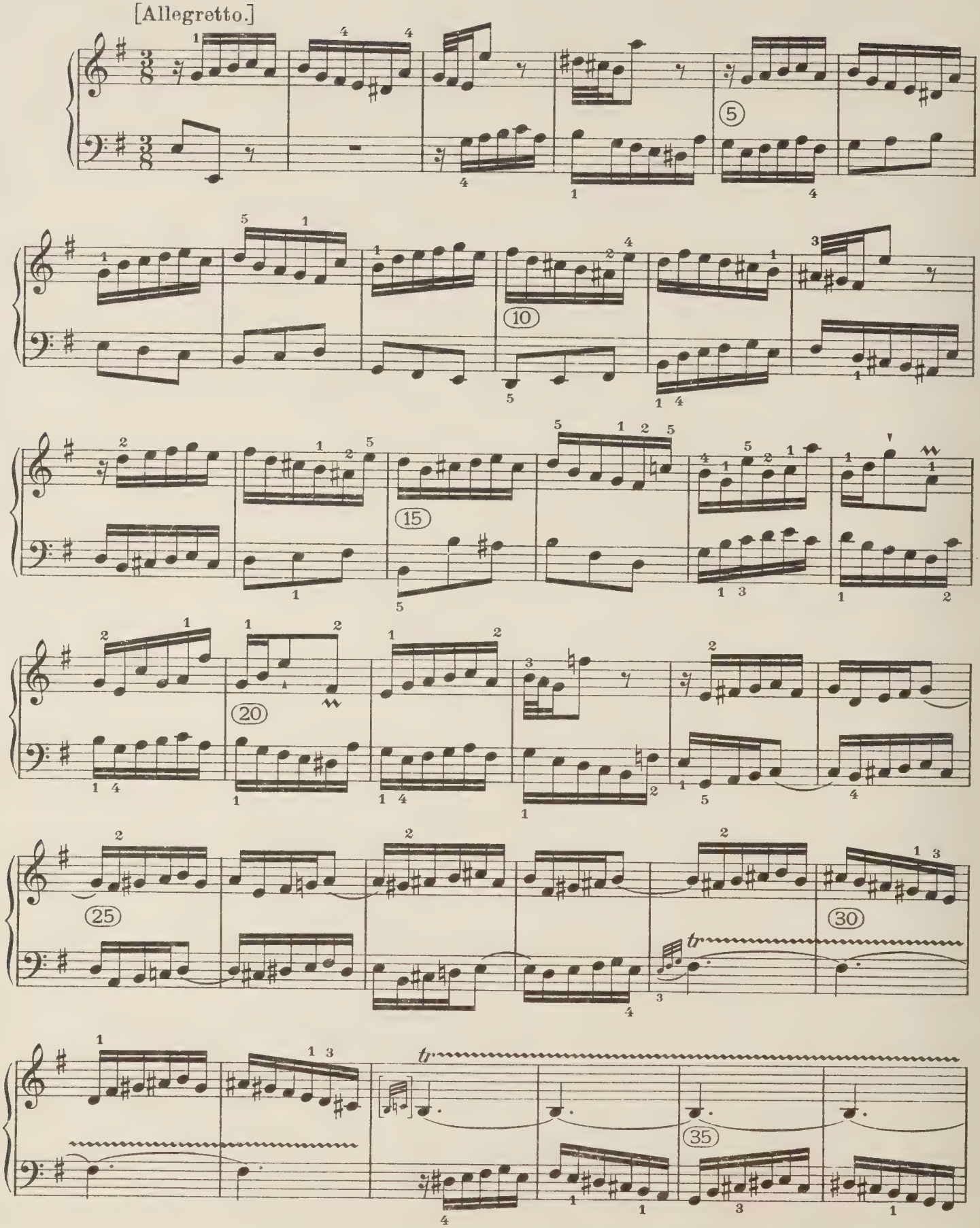
The whole thematic material of the Prelude is in the first six bars; everything else being built from the direct and inverted semiquaver figure and quaver bass, except the new *cantabile* for the treble at the beginning of the second part. The variety is not less clear (and, as always in such cases, still more important) than the uniformity; and the player should, with all regard for the necessary prevalent lightness of touch, seek out those broad expanses which recapitulate each other, and give to each its recognisable character. Quavers may be *staccato*, if preferred, except in bars 45-47 and 100 to end, where their harmonic responsibility is too great, and in bars 57-60, where Bach's turns forbid.

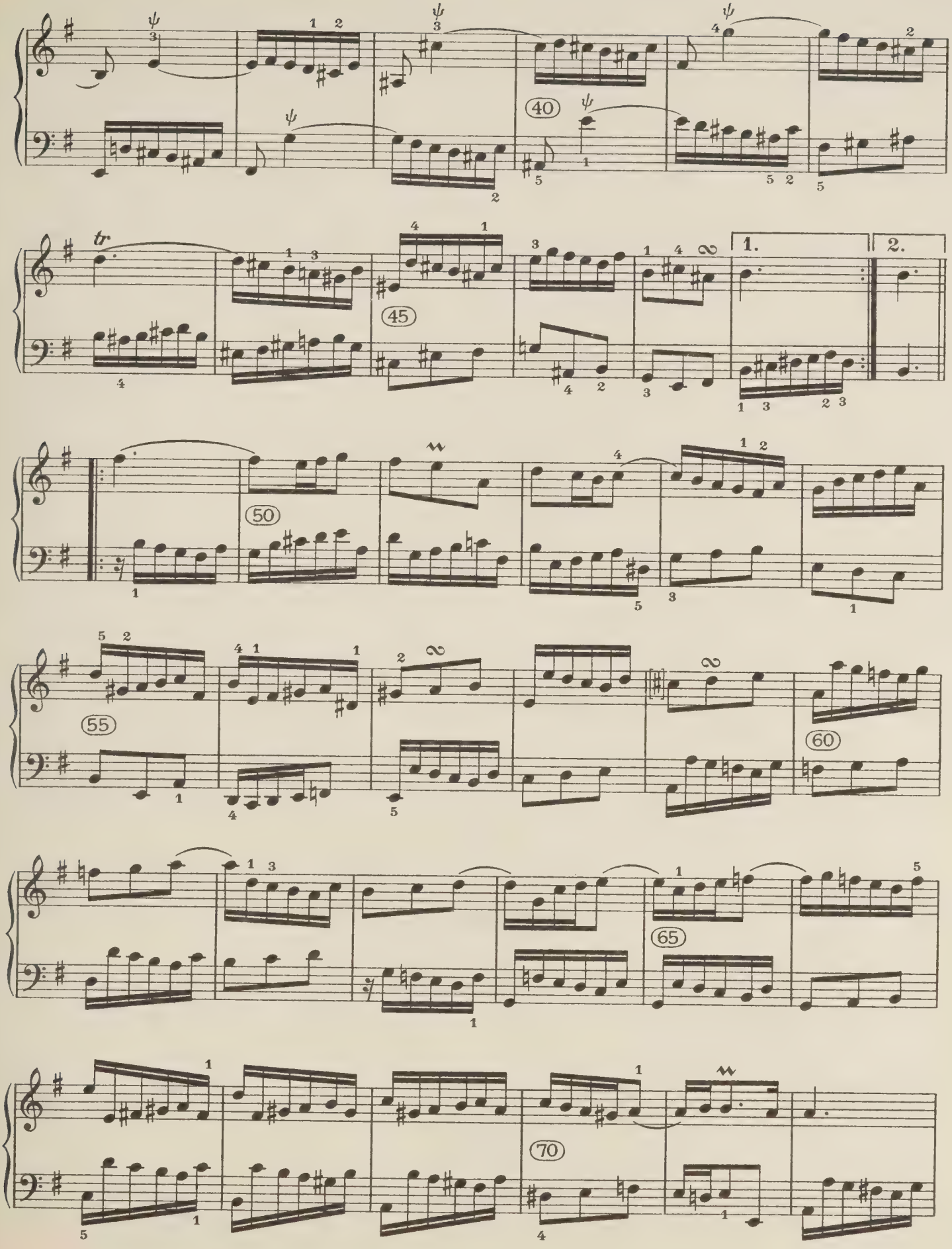
FUGUE X

THE *staccato* dashes are authentic, and should be applied consistently throughout the Fugue. The Countersubject, at first given completely by the treble in bars 8-12, is afterwards divided melodic-harmonically between two adjacent parts, each of which has its individual meaning besides. The sustained portion of it (bars 9-12) is fully as important as its livelier figures, and should always sing out wherever it occurs.

The events in this Fugue are the entries of its Subject, a very complete and lively phrase, generally (but not always) accompanied by some kind of two-part representation of its Countersubject. The Episodes, which are not sharply differentiated, roll easily out of the end of the Subject. The climax is in the final deep bass entry (bar $71\frac{1}{2}$) with the ensuing Coda. This is a happy (and, indeed, necessary) afterthought later than the autograph in the British Museum, which puts a perfunctory close to bar 70, leaving the tonic barely reasserted within six bars of a statement of the Subject in A minor. In bar 83 many MSS. read in the left hand instead of the chord given here by Altnikol, which is preferred by Kroll and Prout. The direction *Adagio* at the pause is of good authority. The *tempo* should revive after it, but not to anything like an *Allegro*, as suggested in many editions, but to a *moderato* broadening to a big *ritardando* in bars 85-86 (mark well in bar 85 the downward plunge of the bass). In this slower *tempo* the fact, inappreciable at the lively marching pace of the rest, will now appear that the dotted rhythm chimes with the triplets—*i.e.*,  Conversely in bar 78 was originally written . In spite of the ¢ signature, the *tempo* is obviously a brisk marching four.

PRELUDE X.

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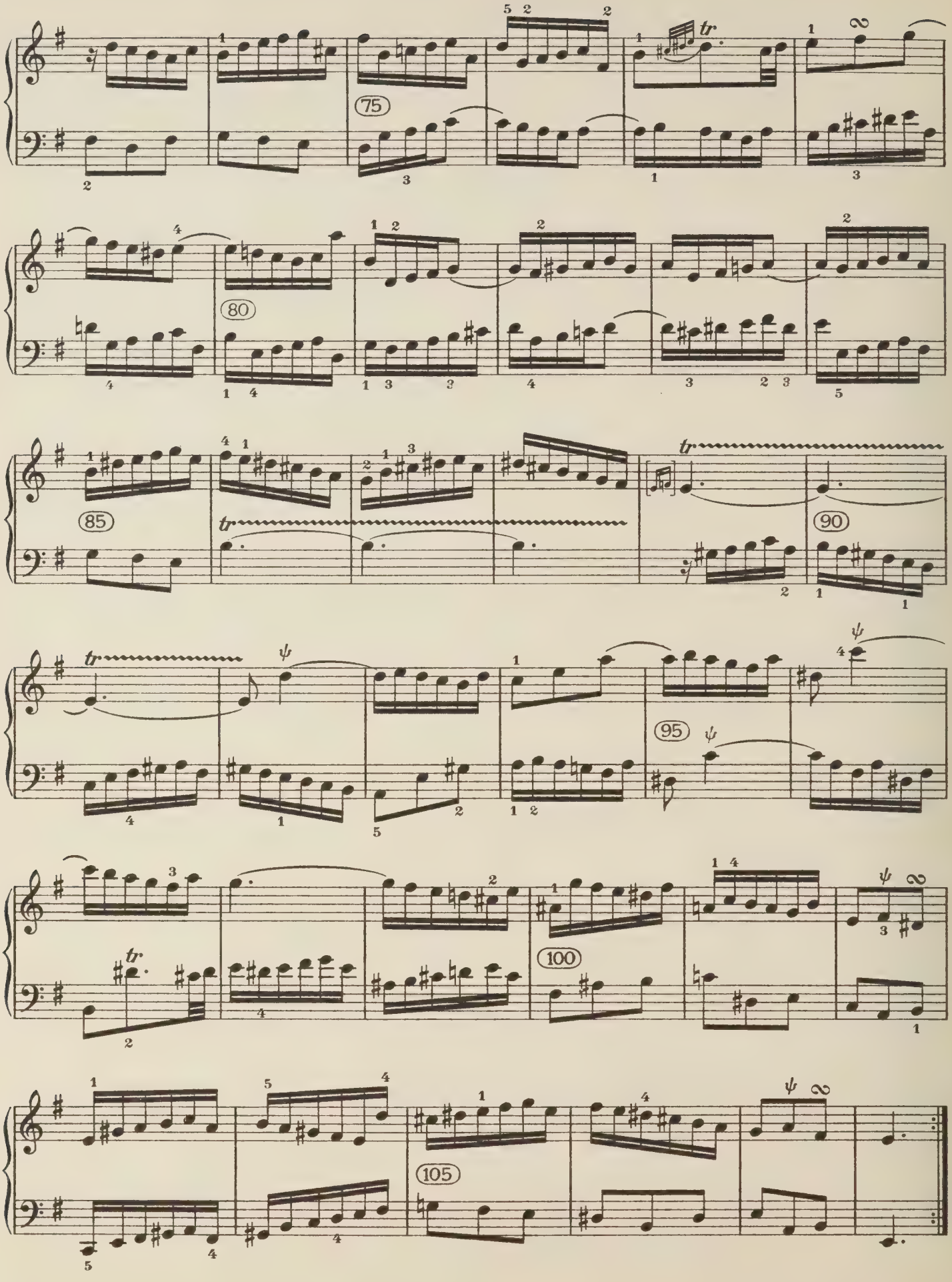
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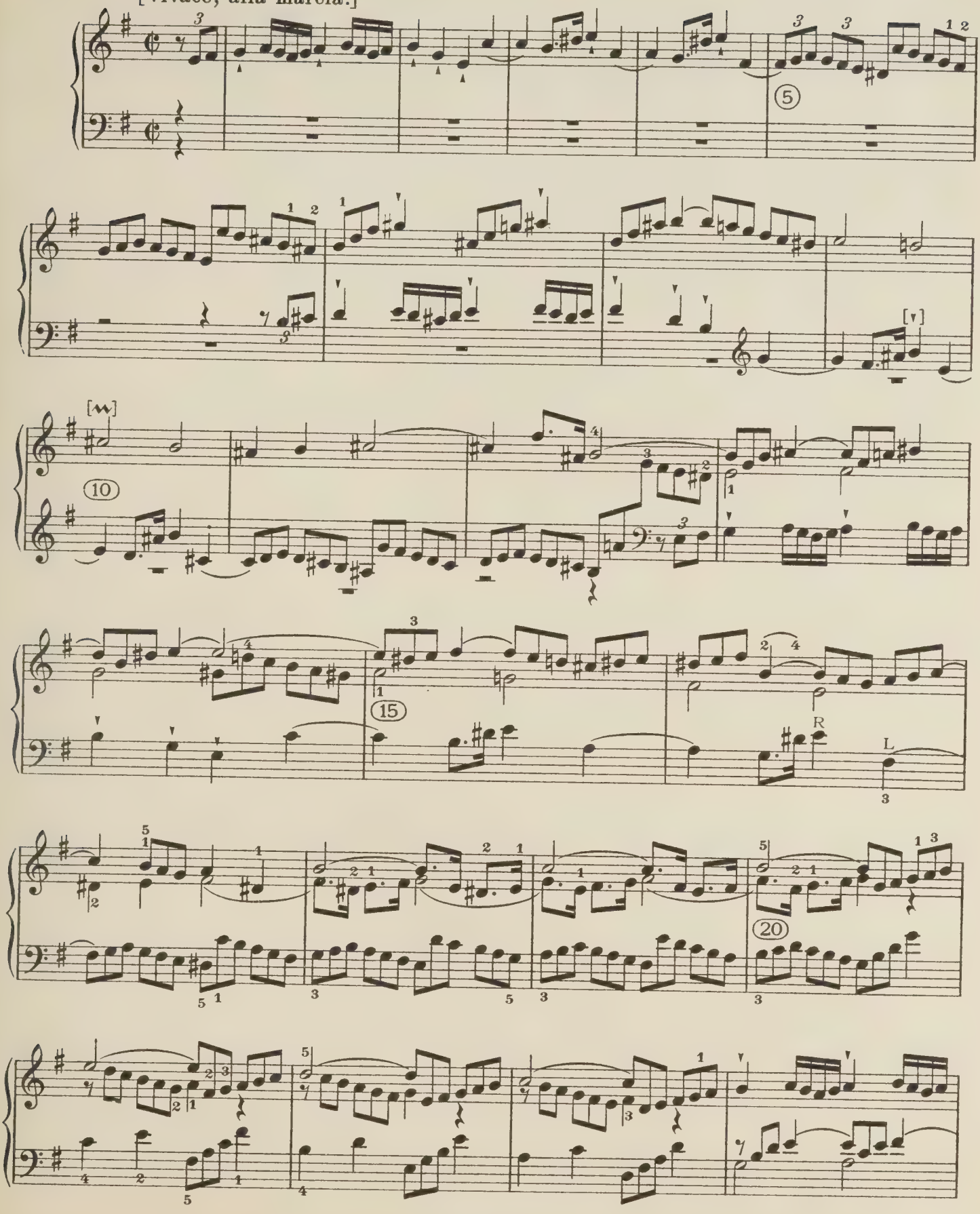
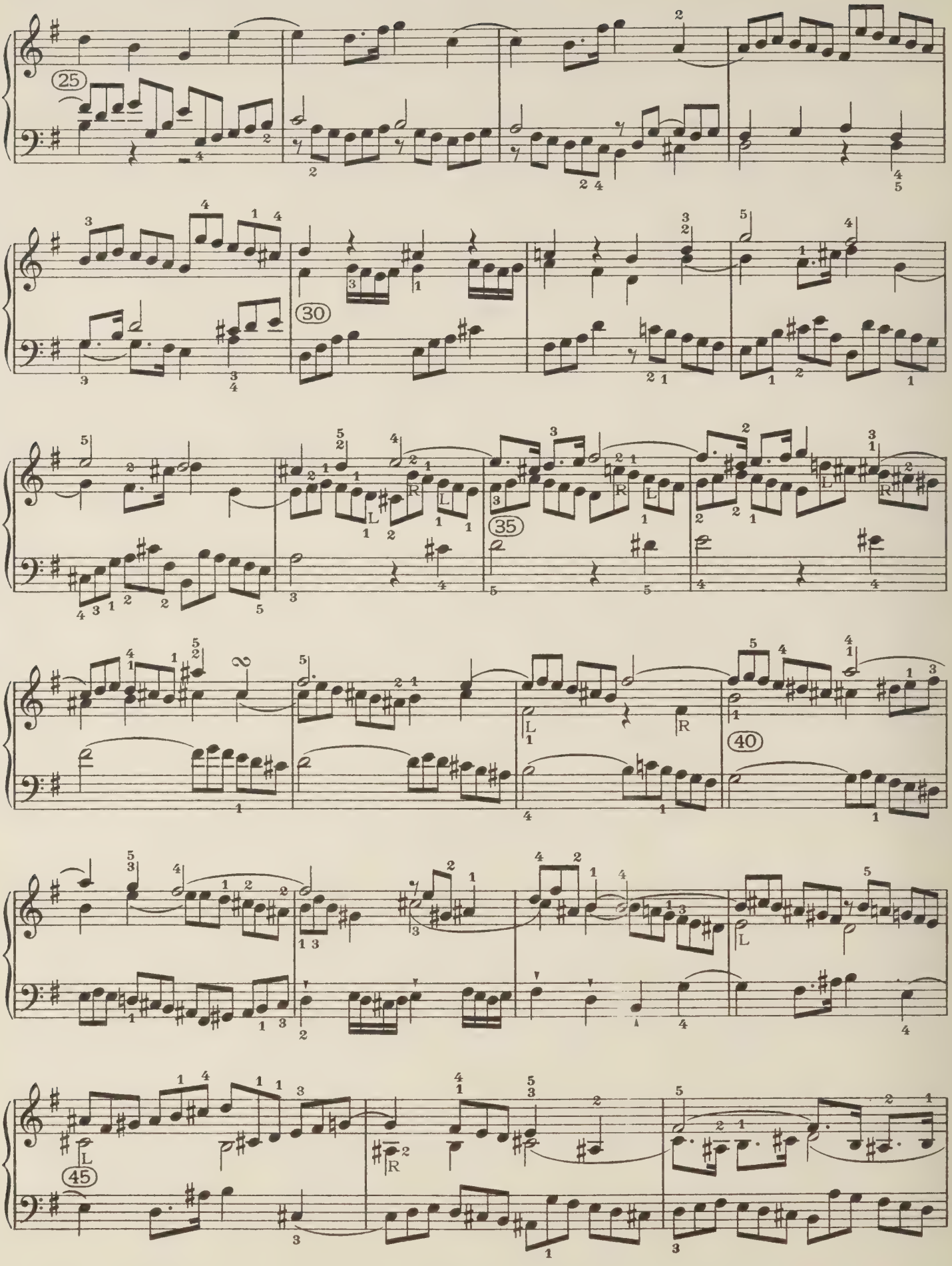
FUGUE X.

a 3

[Vivace, alla marcia.]

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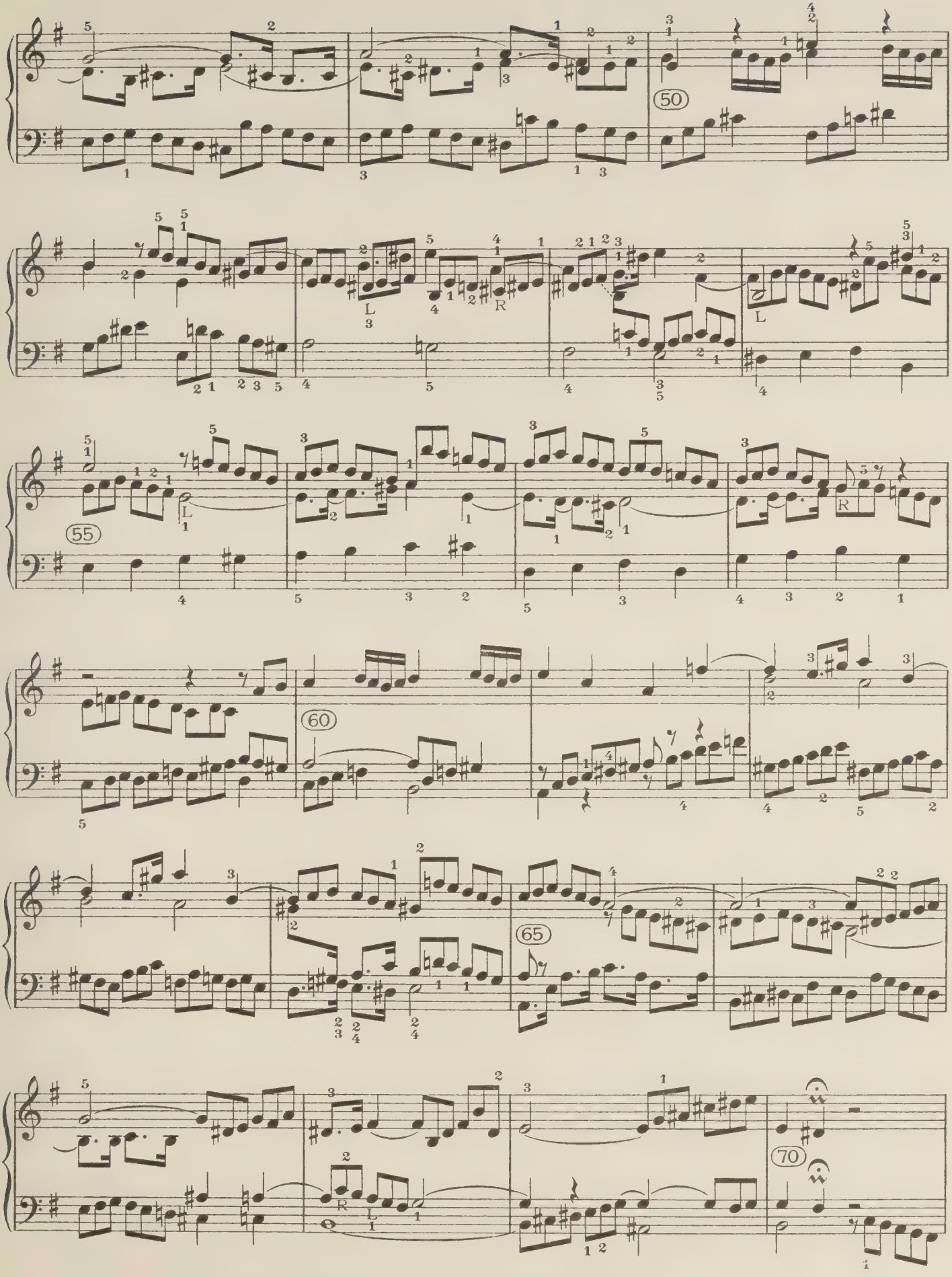
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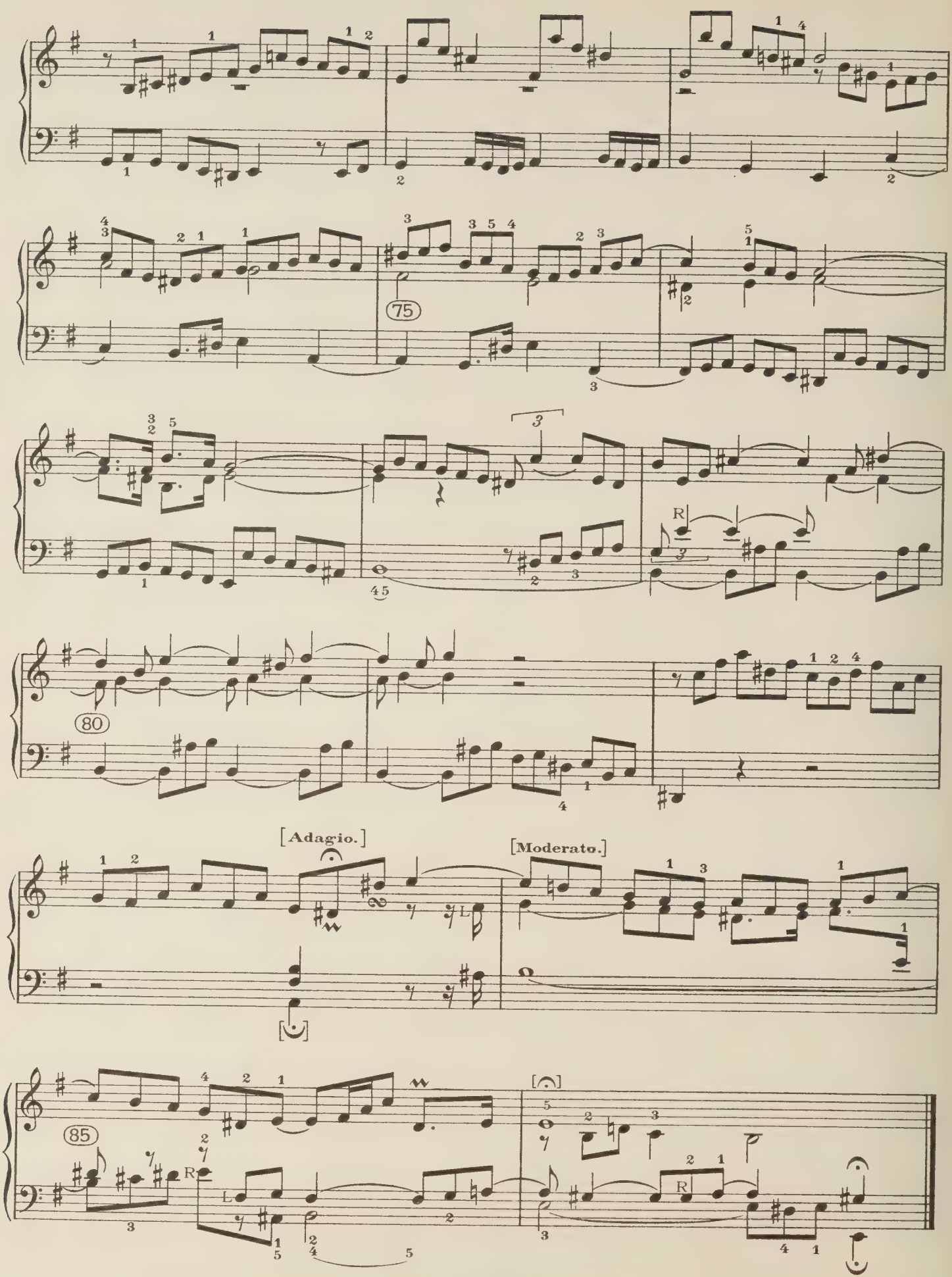
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[Adagio.]
[Moderato.]
85
R
L

PRELUDE XI

This is a mass of four-part and five-part harmony built up mainly by a single melodic figure (*e, f, g, f*) and its inversion, which floats all over the key-board leaving sustained notes in its wake. The chords thus left floating sounded clear and ethereal on the clavichord, and they sound clearest on the pianoforte when the ethereal quality is aimed at. Swells are of great aid in the approach to a long note, as accounting for its receiving enough tone to last its time; but anything like a *forte* or even a *mezzo-forte* is merely destructive to the harmony and quite uninteresting as a musical conception. There need be no lack of necessary variety if this piece is played with a clear sense of its form, as may be shown by taking a new "breath" at the beginning of each important period—that is to say, not at every eight bars, but first after bar 16; then, with a sense of the rise of an important development, after bar 40; lastly, with a slight *ritardando*, at bar 56, marking the return to the tonic with the first sixteen bars recapitulated with a slight change of harmony that keeps in the tonic what was formerly in the dominant. (As there is a great danger from any temptation to force the tone, there is much to be said for making this recapitulation stand out as *pianissimo;* though, of course, this is a mere optional suggestion that has been found to answer well.) The smaller periods will mark themselves distinctly enough if these main divisions are duly regarded; and variety of tone-colour will be greatly helped by proper attention to the rests (*e.g.*, in the bass of bar 12), so that the ear may become sensitive to open spaces in the harmony.

The slurs in bar 1 are authenticated, and they mark with a caressing touch the phrasing for those places where the figure moves in one voice without leaving sustained notes behind. They should therefore be applied in bars 10-11, 17, and many other places which may readily be found. The *appoggiatura* in bar 66 is written by Bach (as always, except when he uses the *Häkchen*) as a small-type quaver, which may mean anything. A minim (as suggested here) is *en règle*, and gives the best harmonic value, but a crotchet is also good.

FUGUE XI

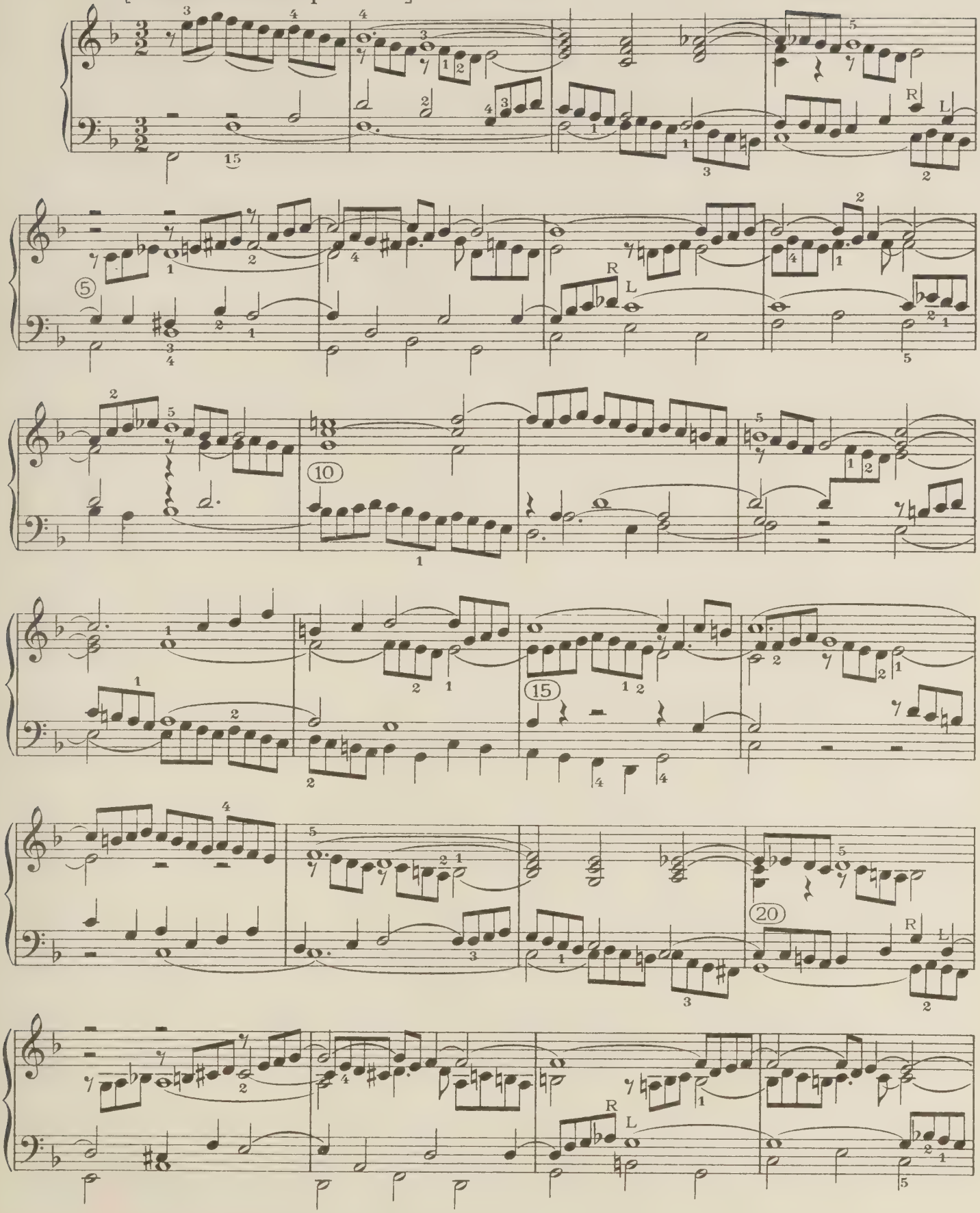
It is difficult to hold this high-spirited Fugue back in its precipitous course. The demisemiquavers in bars 90-93 are brilliant clavichord or harpsichord runs, and can put no restraint on the *tempo*. Nor are the big chords in bars 85-87 (which should burst out with an abrupt harp-like attack) more than an occasion for a momentary broadening of a *tempo* that is not calculated for them. The real danger of letting the music bolt away is shown by the important cadence-passage in the dominant, bars 25-29, with its enhanced recapitulation in the tonic at the end (exact as regards the bass) bars 95-99; and the *not* brilliant demisemiquavers in bar 45 also impose restraint. The last note of the Fugue is deliberately written so as to prove that Bach

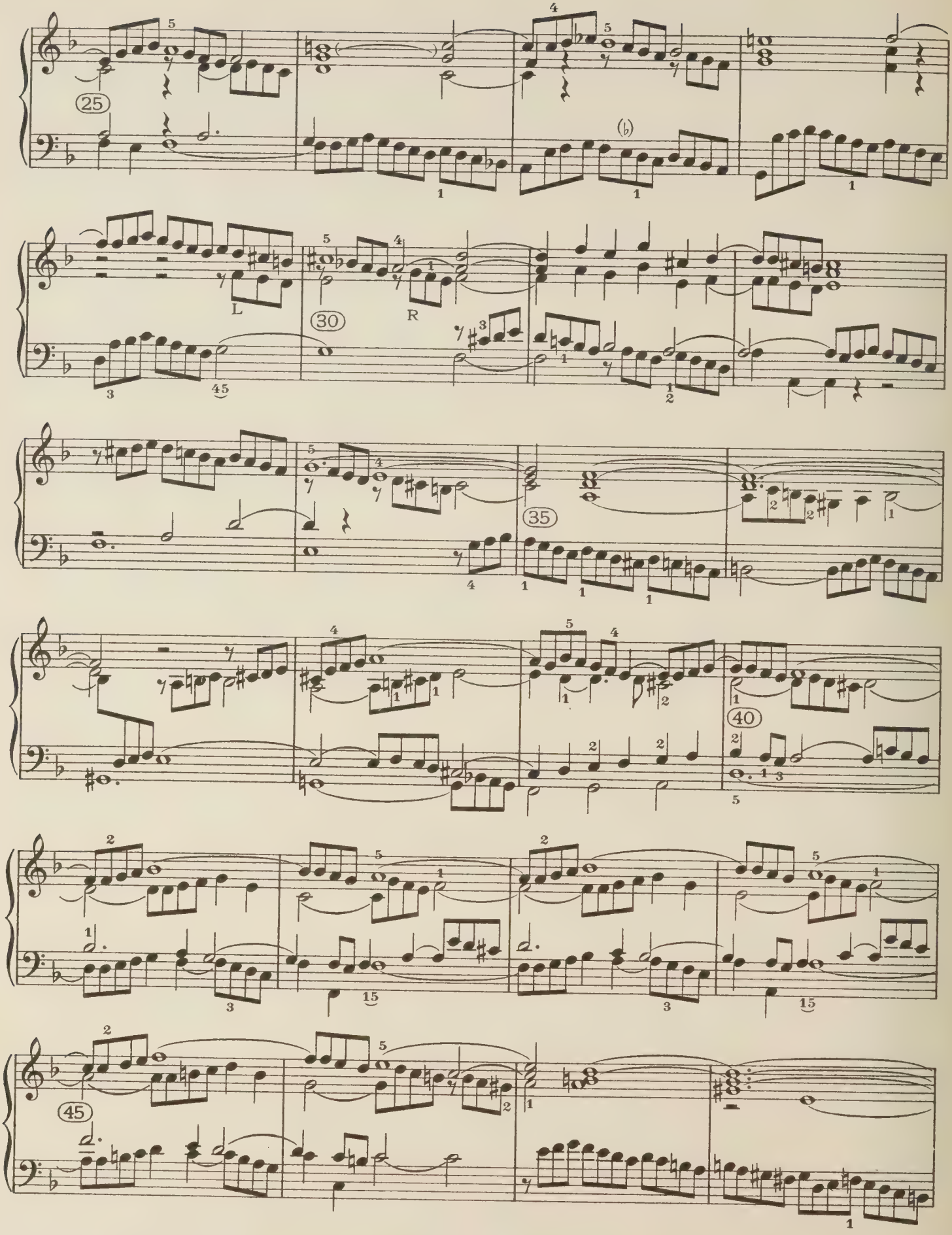
desires an abrupt end, so that we cannot compromise on more than the slightest *ritardando* for the cadence-passage—*i.e.*, it has just as much room for broadening as the harp-like chords of bars 86-87. The inference, then, is a two-in-a-bar gait, rolling along in high spirits with plenty of accent (witness Bach's own *staccato* dots) and a disposition to loll but never to drag.

The events in this Fugue (as in its equally comic and unencumbered neighbours, the E minor and F minor Fugues) are the entries of its Subject. These are separated by very long Episodes, which add greatly to their importance. Episode 1 intervenes in bars 9-14 before the third voice has entered; and, in its chain of three-beat imitations across the two-beat bars, is a comic version of the sublime device at the corresponding point in the B♭ minor Fugue of Book I. (Such Aristophanic parodies imply the same poetic power as their originals.) Episode 2 (bars 18-21) is a quite short imitative dialogue on bars 3-4 of the Subject, with an allusion to the jerky counterpoint (not a definite Countersubject) of bars 5-8. This completes the episodic material. Episode 3 fills twenty-two bars, without counting the previous formal cadence of bars 25-29; so that the re-entry of the Subject (unexpected in spite of the long absence) in bar 52 will be very emphatic. Episode 4 (bars 57-66) gravitates towards the subdominant, where it stands on its dignity (or, if you prefer technicalities, on a dominant pedal) till the Subject appears in that key; and the next Episode (bars 70-85) boldly goes into the ultra-subdominant region of E♭ in order to work round to a still more dignified and declamatory pedal on the dominant of F minor, probably the only point in this Fugue which Cherubini would have considered orthodox in a Fugue which gets along so well with only three of his "eight essentials." We need not share Cherubini's inexpressible horror at the collision between D♮ and D♭ in bar 84; it merely serves to prevent us from making too solemn a *ritardando* on approaching the outburst in bars 85-88. After this triumphant soprano entry of the Subject the bass answers, but, either failing or refusing to take wide enough steps, makes four bars out of the first two before it can get on with the second figure. It then concludes with the cadential sequence of bars 25-29.

PRELUDE XI.

[Andante con moto piacevole.]

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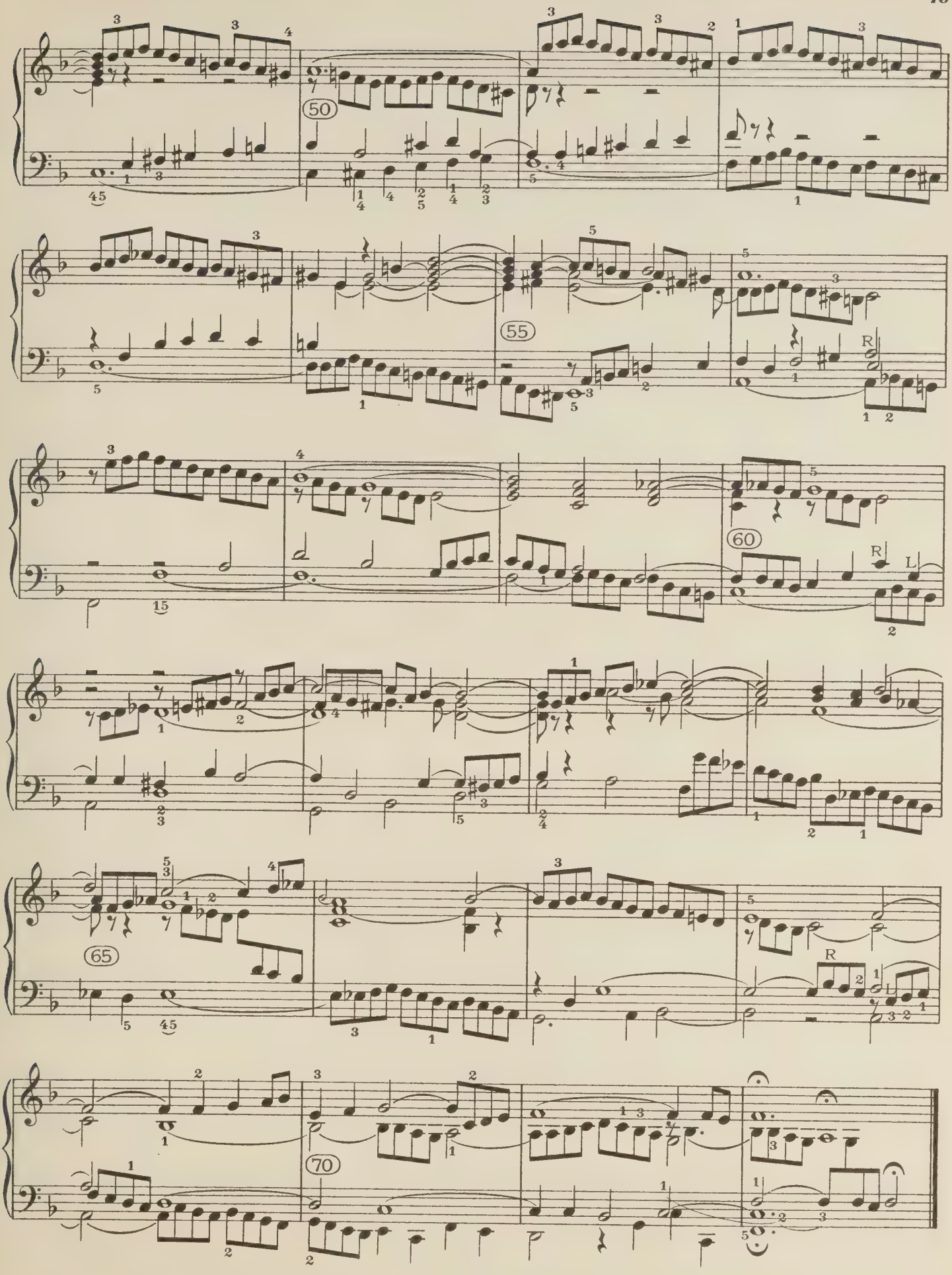
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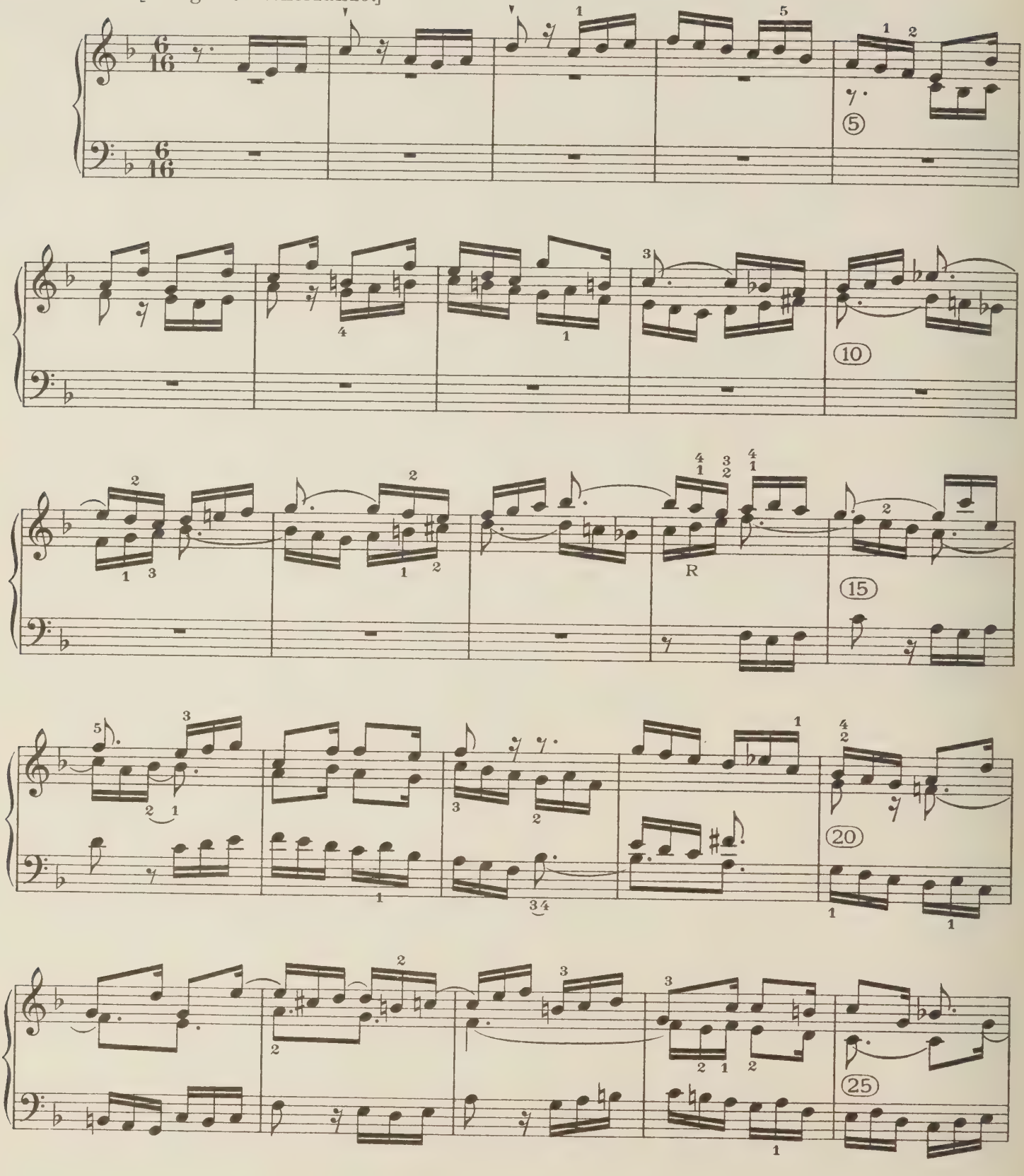
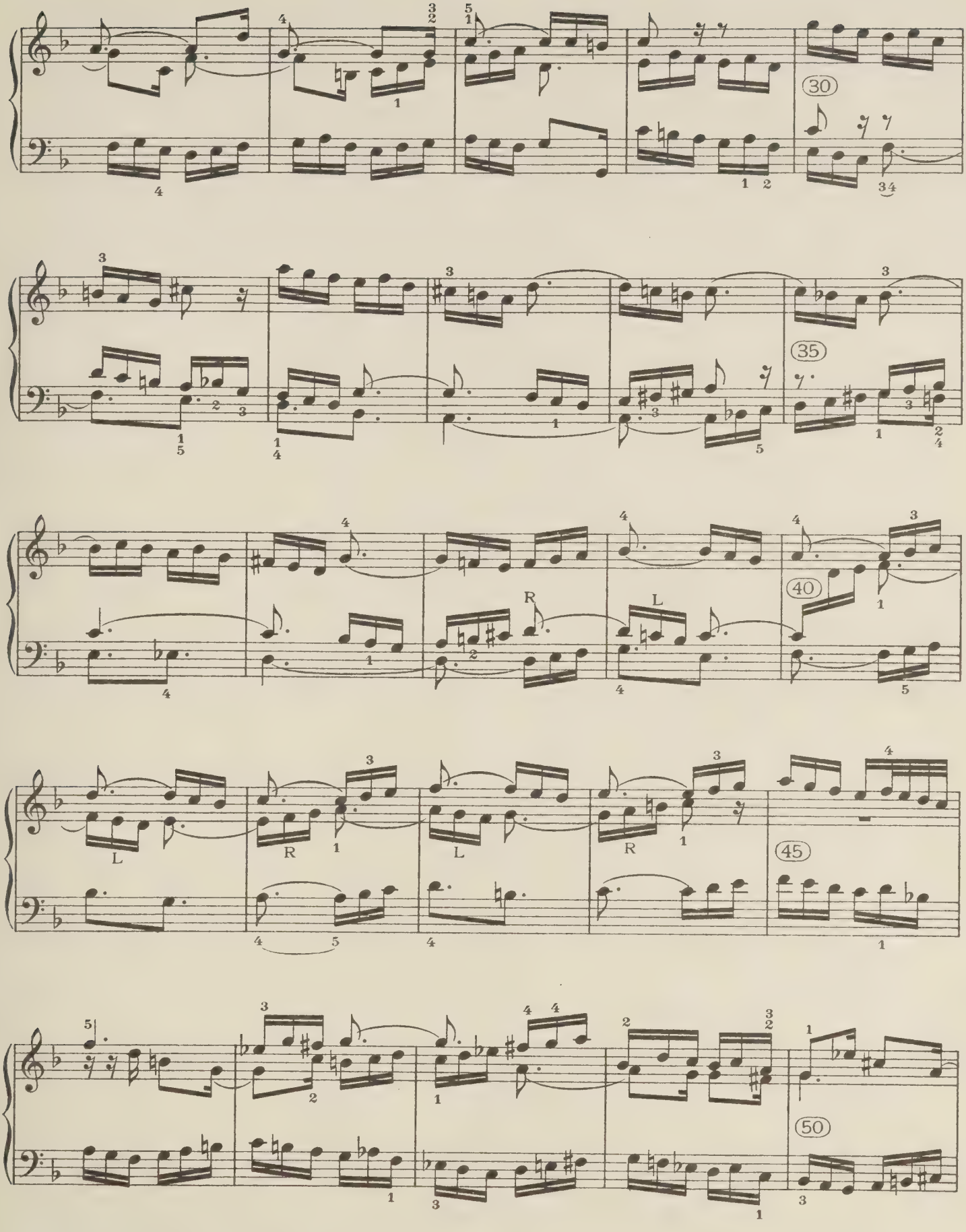
R
L

FUGUE XI.

a 3.

[Allegretto scherzando.]

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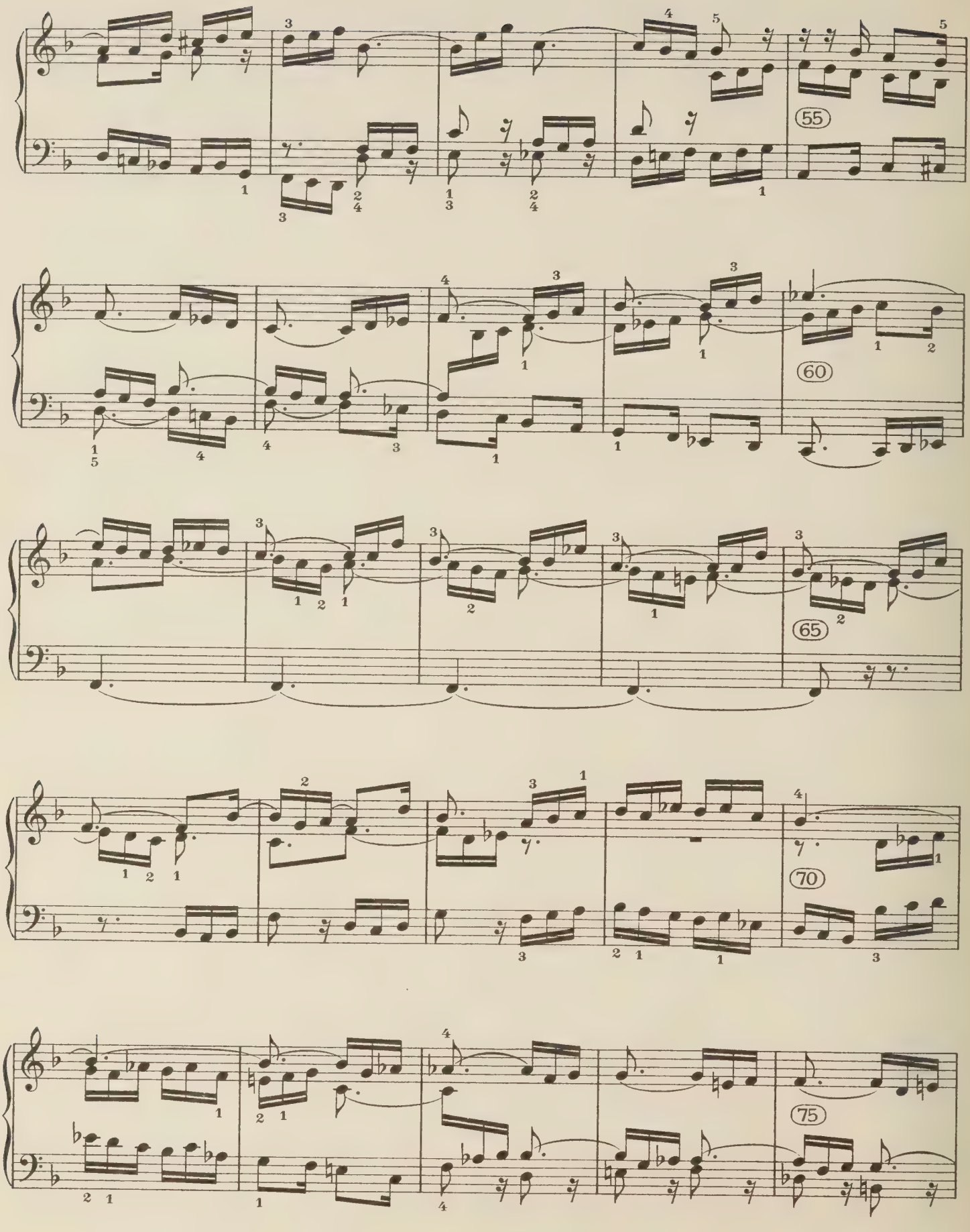
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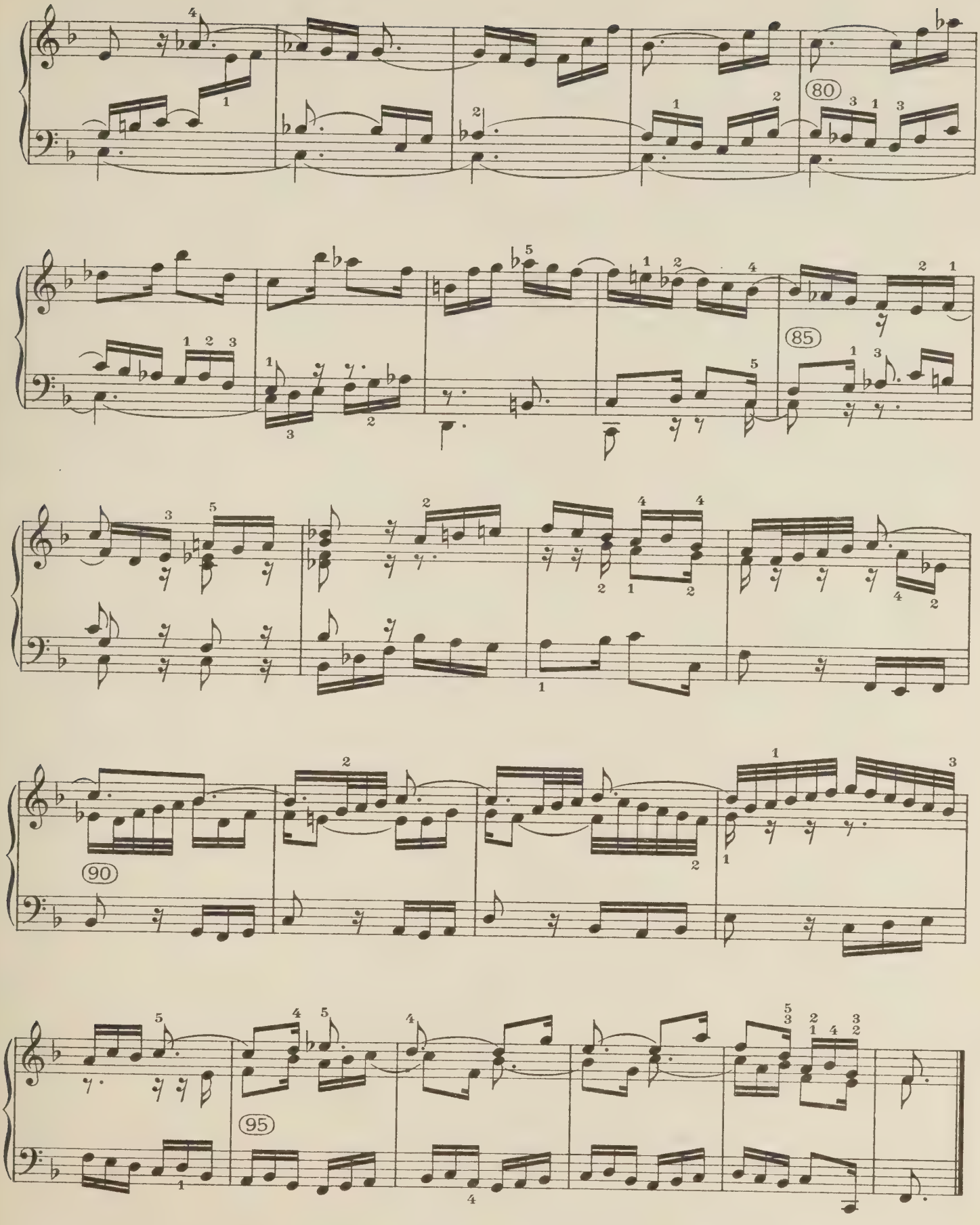
80
85
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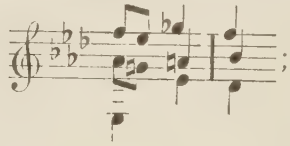
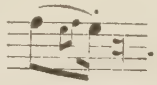
95

PRELUDE XII

BARS 4-8 show at once that this is not a slow movement, nor is there anything else in the course of the Prelude to indicate any restraint on a moderate *Allegretto tempo*; the turns (~) given by printed editions in bars 40-46 being an anachronism as impossible as the word "elegant" in the English of Shakespeare.

This Prelude was in the nature of things the very first composition of Sebastian Bach's to find approval in a generation to whom the "great Bach" was Carl Philipp Emmanuel Bach, whose style it closely resembles, or (as may be fairly said) follows, inasmuch as Philipp Emmanuel had by that time already struck out firmly on his own lines. His vein of familiar pathos in a style neither polyphonic nor too crassly homophonic, and his unfailing inventiveness in melody and rhetoric made him the romantic ideal of Mozart's and the following generation (see Burney *passim*); and it was quite natural that Beethoven, responding at once to the familiar pathos, should take it even more seriously from the elder than the younger Bach, and should see in the evident dullness of bars 4-8 as an *Andante* figure nothing more inexplicable to him than many other features of the unexplored world of Johann Sebastian. Beethoven had probably already learnt too well the lesson of the D♯ minor Prelude; where, however, leading themes occur for which no conceivable room would be found here. The twin brother to this F minor Prelude is the G♯ minor in this Book, which is obviously not slow, and obviously full of graceful melody with pathos in its playfulness. Perhaps the F minor Prelude is not playful at all; but the student will find that all its pathos is quite as expressible in a moderate *Allegretto* as in an *Andante*, without the disadvantage of making nonsense of bars 4-8. Almost the exact *tempo* is indicated by the harmonic sense of bars 32 and 50, where inferior readings have corrected the "false relations," which are harsh only when the flow is too sluggish. In bar 32 the G♮ rises to the following A♮ thus:  ; and in bar 50 the treble ignores the delay caused by the quaver rest in the left hand.

The ~ in bars 40-46 is always extremely short, with the accent on the main note, which is then broken off as a "*soupir*" thus:  . Obviously, all the quaver-pairs have that phrasing. Some early MSS. give the ~ at the beginning. It is difficult to drop it if begun at the outset, and the effect soon becomes fussy. The last two bars require a slight *ritardando* and a violin-like break in the chords.

FUGUE XII

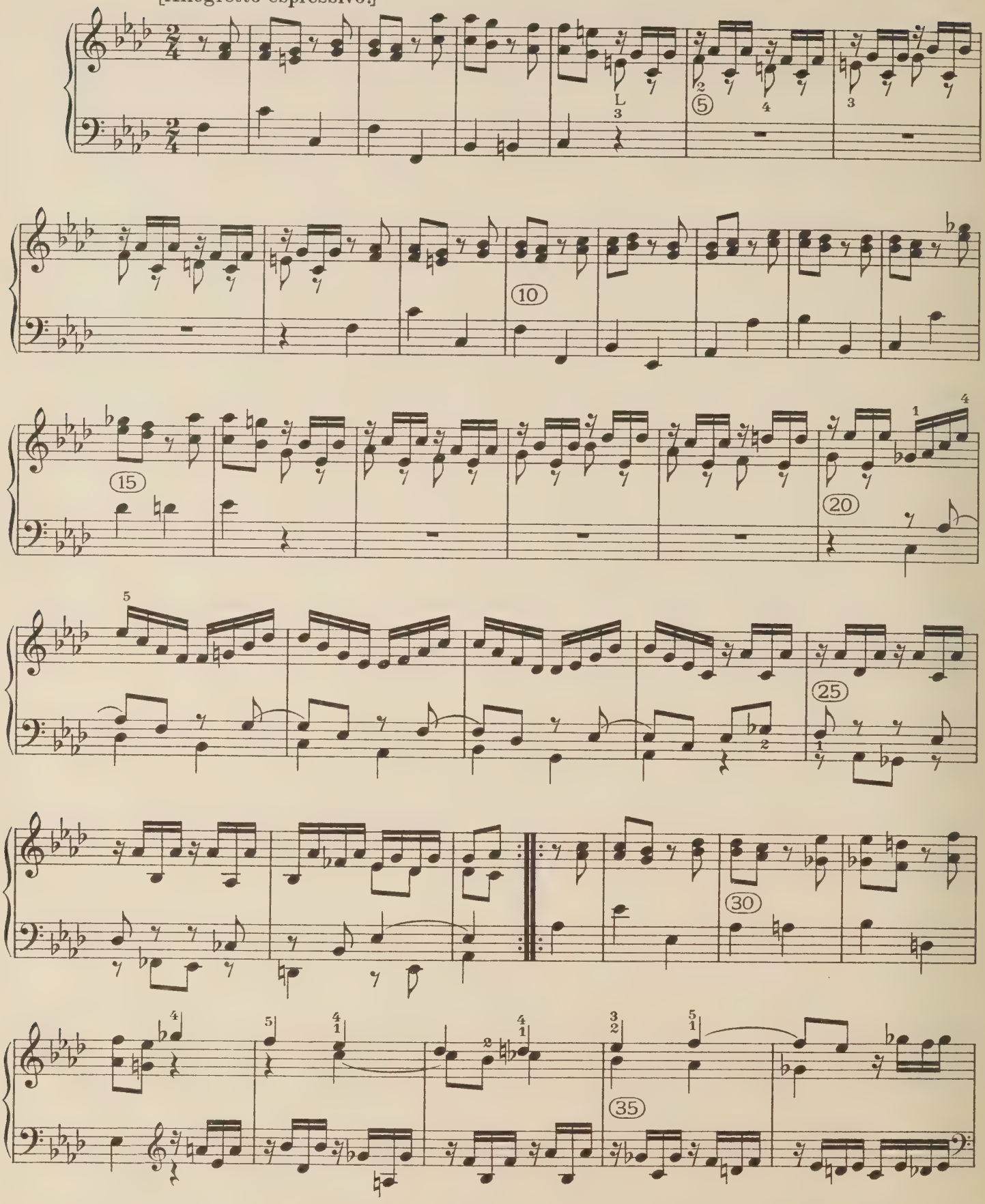
THE character of this lively Fugue has probably never been mistaken. But the structure has been known to rouse the wrath of theorists who prefer to remain unaware that Bach devoted the entire first four Fugues of *Die Kunst der Fuge* to a didactic demonstration that even on a severely plain Subject, primarily designed for the utmost complexities of combination with itself and other counterpoints, it is possible for a Fugue to enjoy life without Stretti, without Double Counterpoint, without Inversion, and without anything but well-timed entries of its Subject in the course of a happy flow of Episodes. The seven Fugues in *Das Wohltemperirte Klavier* that support life on these terms have very lively Subjects, as is natural where Bach is not compelling himself to use the same theme for the simplest as well as the most complex designs. In the present instance nothing can be more obvious than the recurrence of characteristic Episodes, with their increasing brilliance in position and detail. It is worth, however, noticing that the indefinitely flowing Episode 1 (occurring, according to Bach's usual practice, before the entry of the third voice, bars 8-11) is reproduced in idea (bars 45-50), thereby giving relief to the highly formal effect of the four appearances of the amusingly characteristic Episode 2 (bars 17-24).

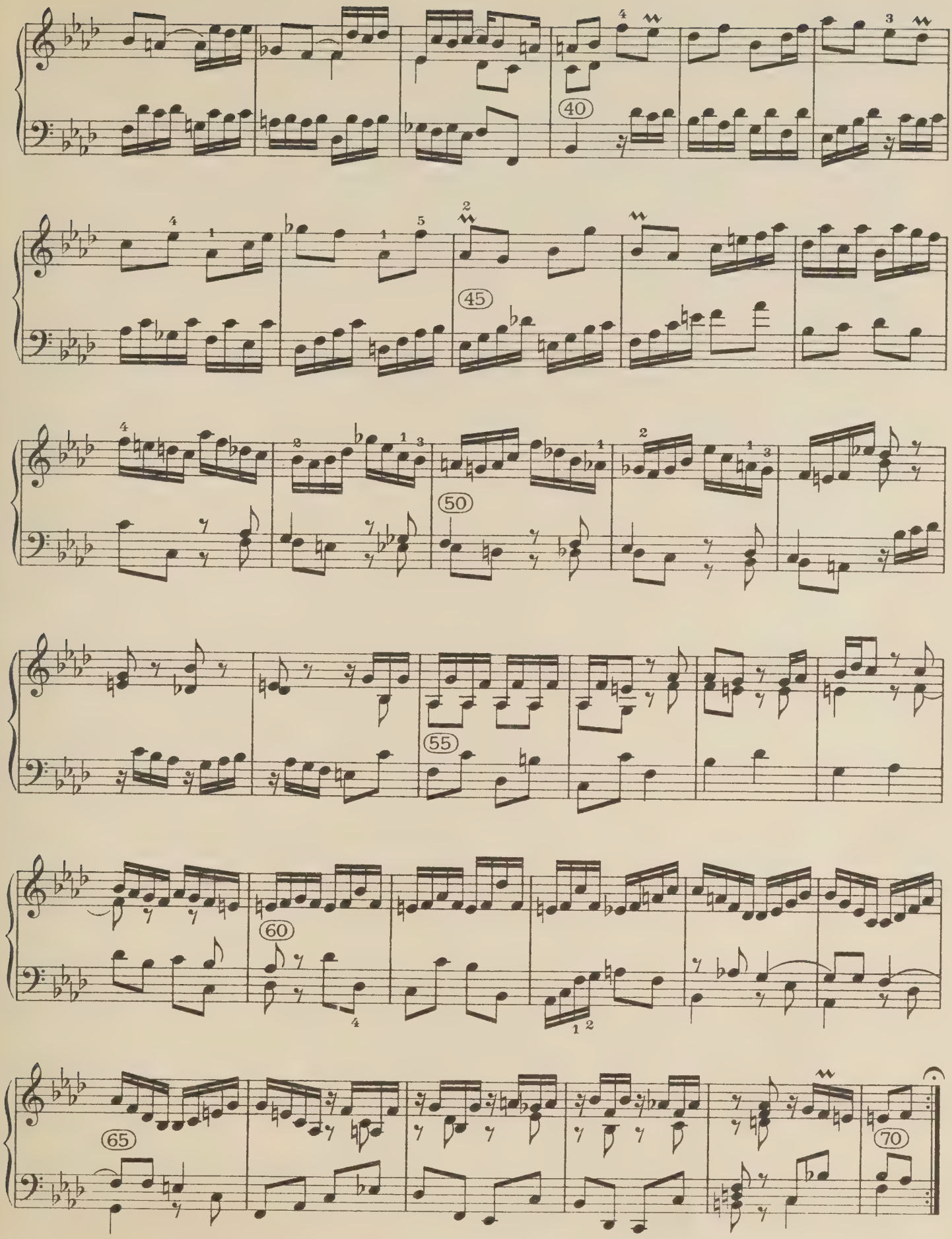
The mordent given by the best MSS. (including an autograph) to the Subject gives the modern listener a pleasant sense of the date of this comedy, and rather adds to its liveliness. It may therefore be supplied where not unplayable (it must be very short and sharp) to other entries, and may serve (like a Highlander's whoop) to mark off the real Subject from the episodic development in bars 56-65 (a new episodic line not found elsewhere in the Fugue).

In bar 53 Bach gives the bass a rest for practical reasons. Nägeli (the publisher who put four bars into one of Beethoven's Sonatas and sent him the proof-copy) supplies the figure 7. There is no harm in this, if it can be played decently. On the clavichord even a large hand makes but a rough job of it; and even on the pianoforte there is more æsthetic interest in Bach's practical common sense.

PRELUDE XII.

[Allegretto espressivo.]

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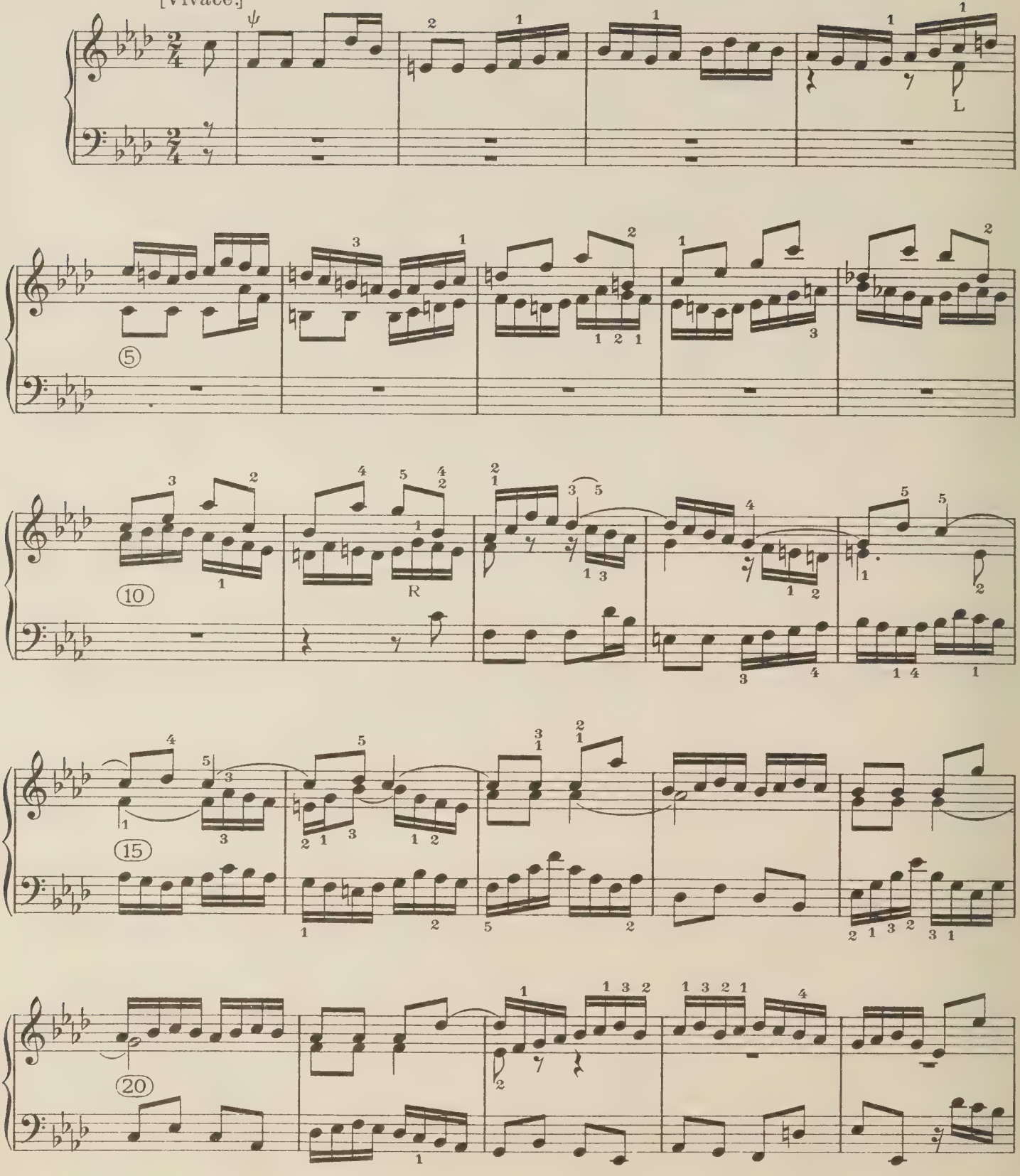
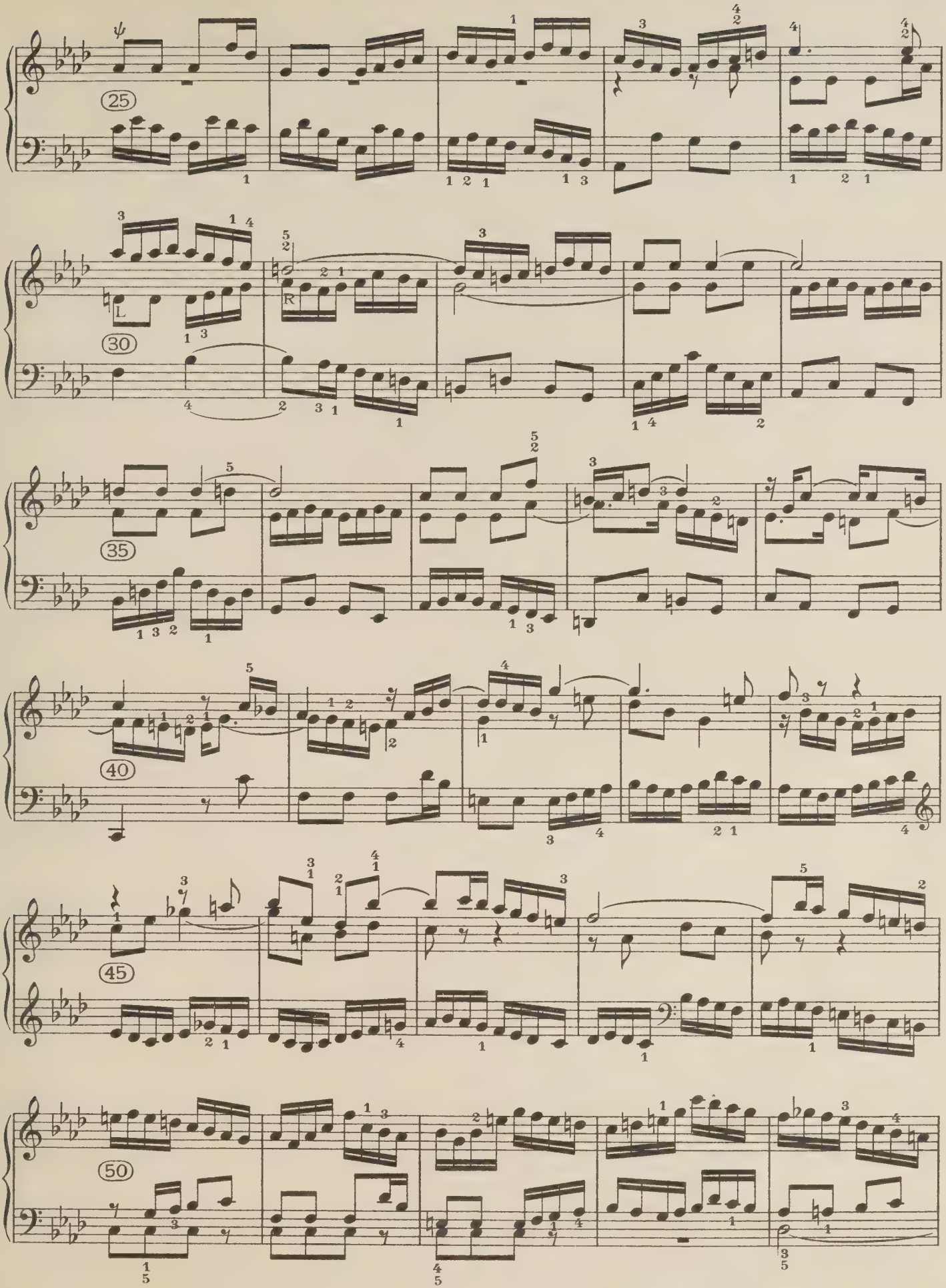
FUGUE XII.

a 3.

[Vivace.]

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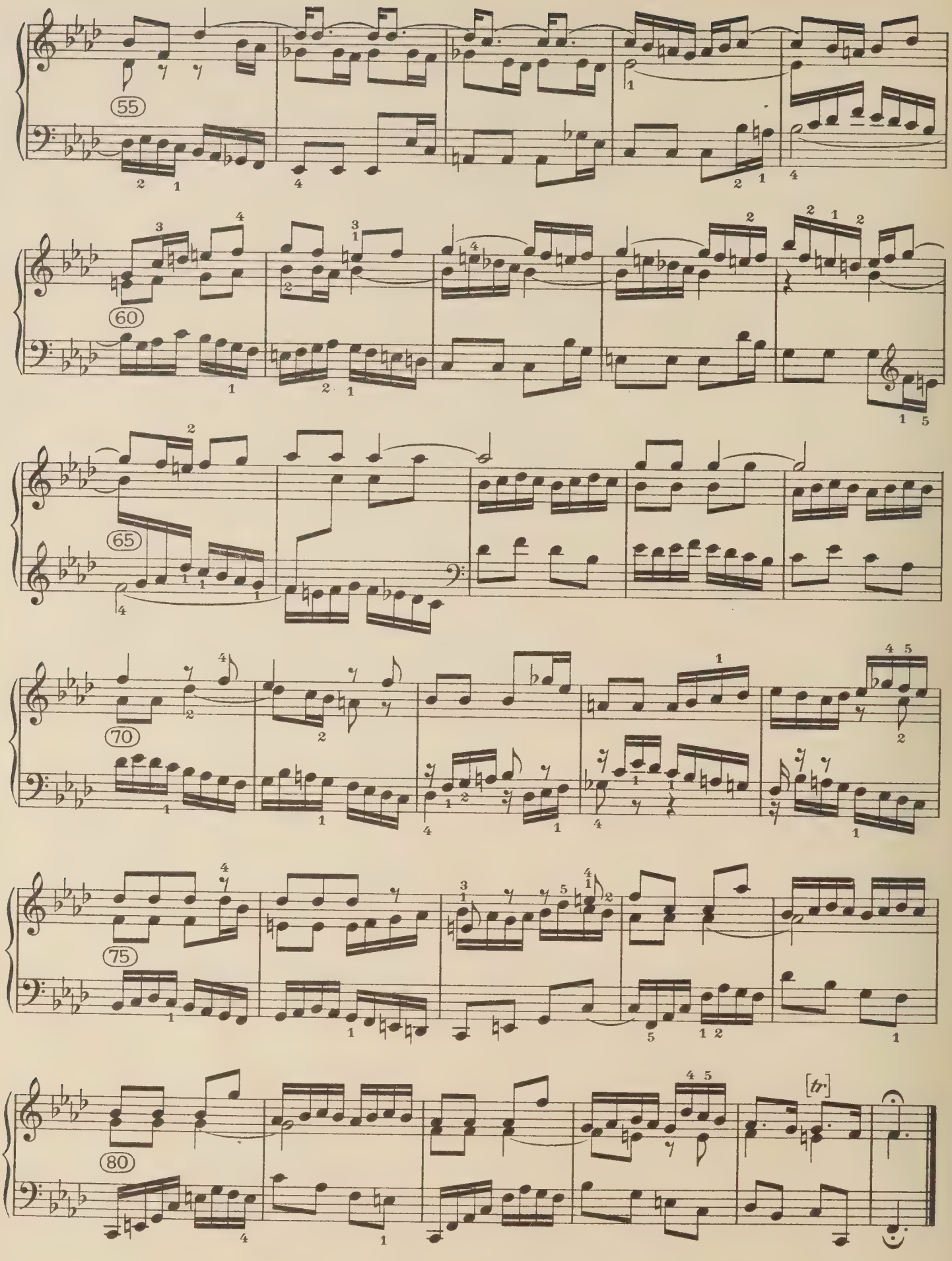
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PRELUDE XIII

THE *appoggiatura* given by several authoritative MSS. in bar 1 (but not in the British Museum autograph) is a valuable contemporary check on the tendency to take this Prelude too fast. The flow should, nevertheless, be lively, and the dotted rhythms light and with plenty of spring. The three demisemiquavers after a dotted quaver are never a triplet (compare Book I., Fugue V.), the rhythm of bar 1 and of all such groups being . The *tempo* for this piece is that in which the demisemiquavers will be very light (*louré*, as was the French expression equivalent to *effleuré*), so as to demand some humouring and broadening at the gracefully emphasised return to the main theme in the tonic at bar 57.

The first three bars (closing into the fourth) should always come forward as the main theme, so that the ensuing long flow of different material may attract notice. Not until the close in the dominant at bar 17 does the main theme receive its counter-statement. Here, in the interest of harmony, the left hand should make the phrase begin with the demisemiquavers, breaking them away from the dotted quaver as if the dot were a demisemiquaver rest. The Answer in the right hand in bar 20 should, on the contrary, be quite *legato*, treating the F♯ like the original C♯. There is no need to reproduce the *appoggiatura*, if it has been adopted in bar 1; it is of the nature of such graces that they do not make for uniformity. From bar 38 to bar 45 the detail becomes rich enough to hold back the *tempo* otherwise urged forward by the semiquaver figures, which in bar 42 delightfully rise up in humorous argument against the main theme. The four-bars tonic-and-dominant preparation for the final return (bars 53-56) may also broaden slightly in rhythm, as well as make their *crescendo* in tone.

The *appoggiaturas* are written here according to the best value for each case, instead of Bach's invariable notation of a quaver. The effect of an *appoggiatura* on a trilled dotted note is to produce a double dot—*i.e.*, becomes

The alternative accidentals and readings given are not in the British Museum autograph, but in MSS. which very likely represent Bach's final decisions.

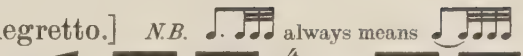
FUGUE XIII

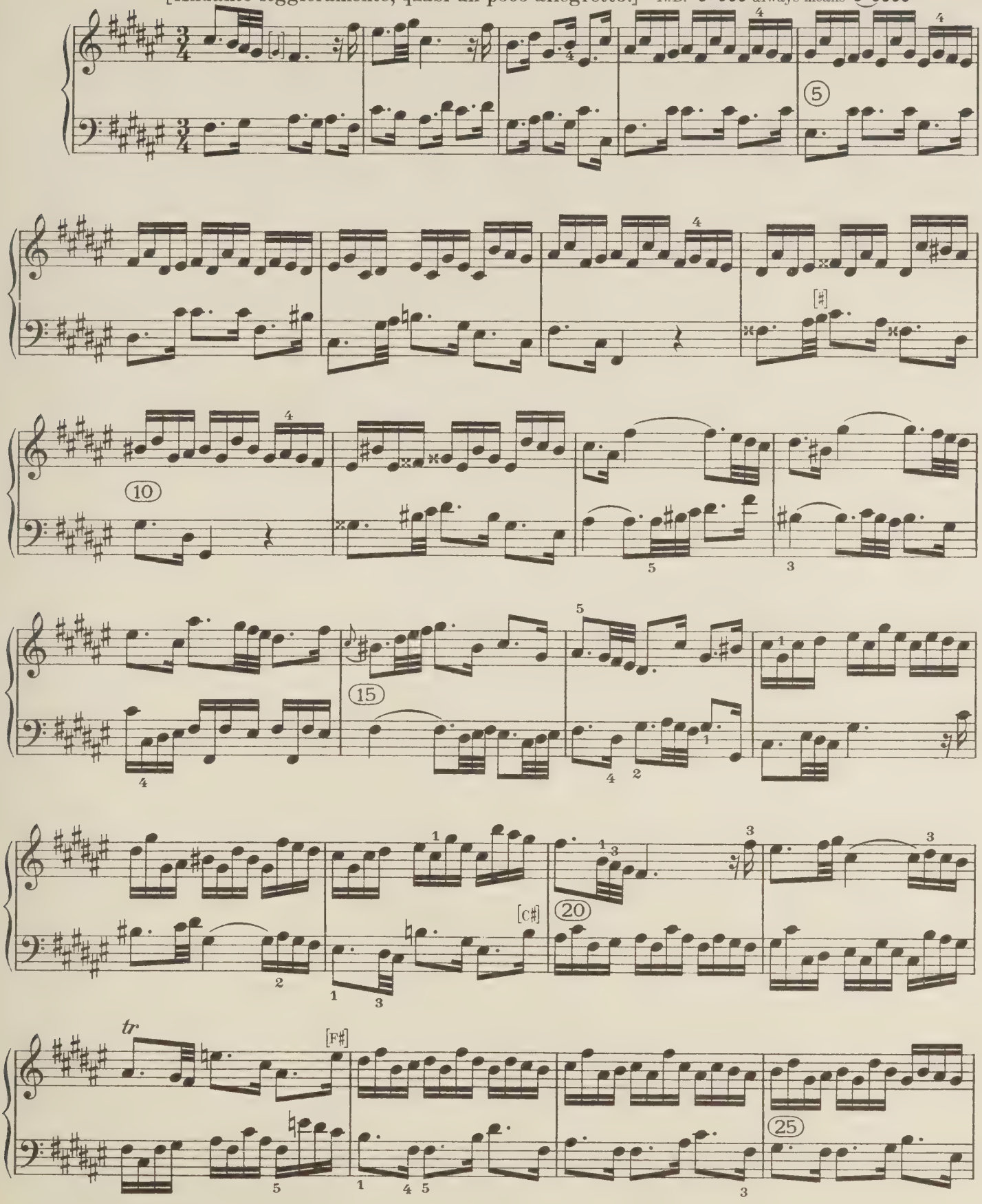
THE Countersubject is as important as the Subject. Beginning at the last crotchet of bar 4, it at first shows nothing but a clear contrast with the Subject, and obviously requires the phrasing . Afterwards it is shown by Episode 2 to be allied to the last figure of the Subject, which, however, remains distinguished from it by means of the ornament ~ (here, as always in Book II., very short and bright). The shake on the first note of the Subject must always, with

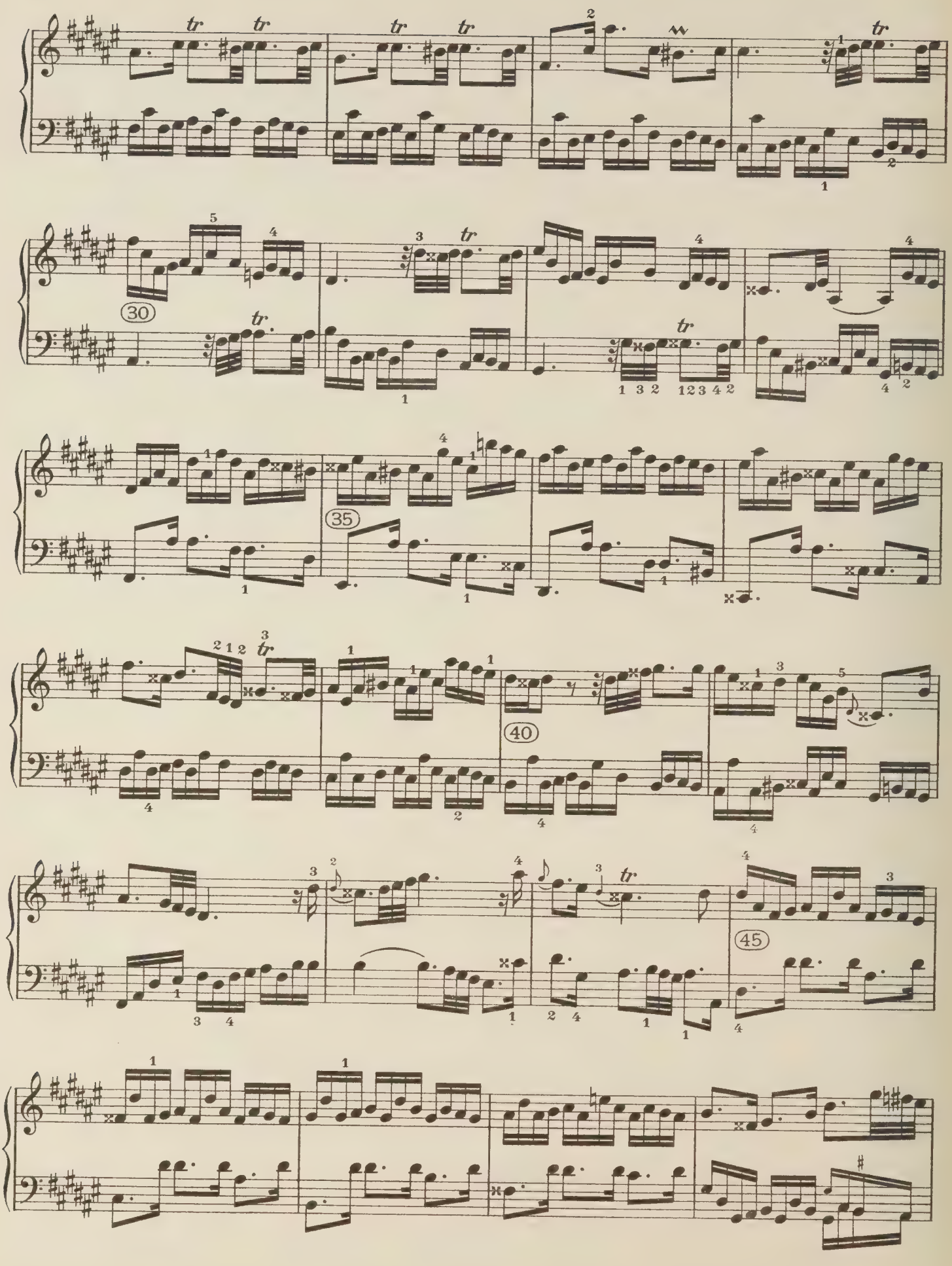
two exceptions, begin emphatically with the main note, contrary to rule, otherwise the effect of the beginning abruptly on the leading-note will be spoiled. (See also Bach's own slow written-out variation at the entry in the middle of bar 20.) In contrast to this, the final shake of the Countersubject should begin emphatically with the upper note, almost making an *appoggiatura*. The two exceptions as to the Subject occur in bars 32 and 64, where the leading-note is already prepared. The final shake of the Countersubject may be supplied wherever it is playable; and the ~ of Episode 2 should be supplied *passim* ; it sounds particularly well if neatly played in the inner part. The later Episodes are based on the first two. Episode 1 (bars 12-20) takes the quaver figure of bars 2-3 and combines it with new figures in a two-bar phrase in Triple Counterpoint. Episode 1 and Episode 3 (bars 44-52) together exhaust the six permutations of this Triple Counterpoint; a consequence of the larger fact that bars 44-68 recapitulate bars 12-36 *en bloc* a fourth higher or a fifth lower, with interchange of the upper parts, and sometimes of the bass. This being so, the interpretation of the whole is more a matter of balance than of climax. Such climax as is demanded is best attained by the rhetoric of the long quaver basses of Episode 2 and its developments, especially after the penultimate entry in bar 70, where the bass captures the initial trill of the Subject above it and mocks its written-out slower version (bar 71) before settling down to the culmination of its own devices. The upper parts, though full of life, must be carefully restrained from becoming hard or thin.

The *tempo* is that of a moderate Gavotte, such as those in the D minor English Suite and E major French Suite. (The G minor English and G major French Gavottes would be much too quick for this polyphony.)

PRELUDE XIII.

[Andante leggieramente, quasi un poco allegretto.] *N.B.*  always means

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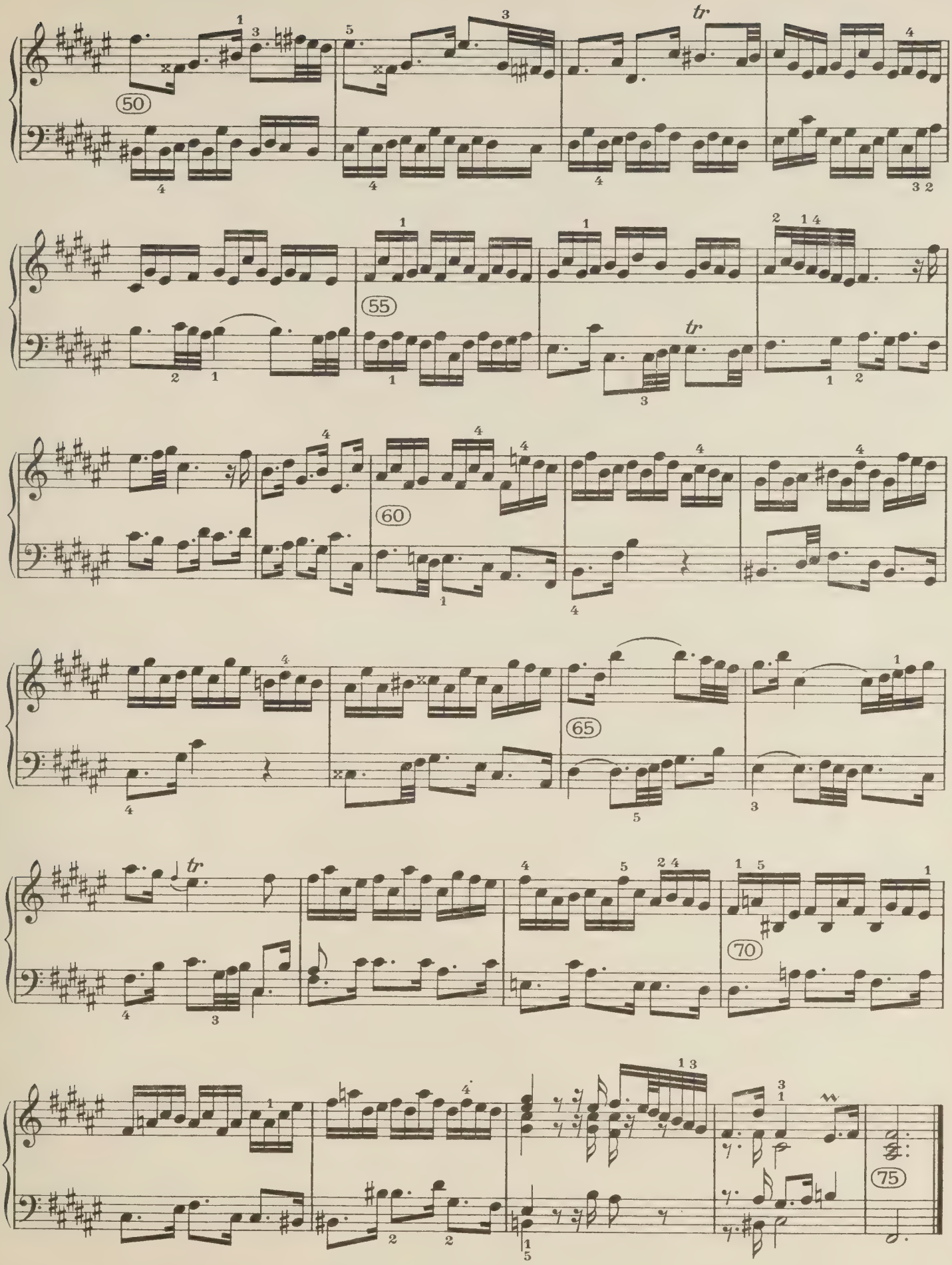
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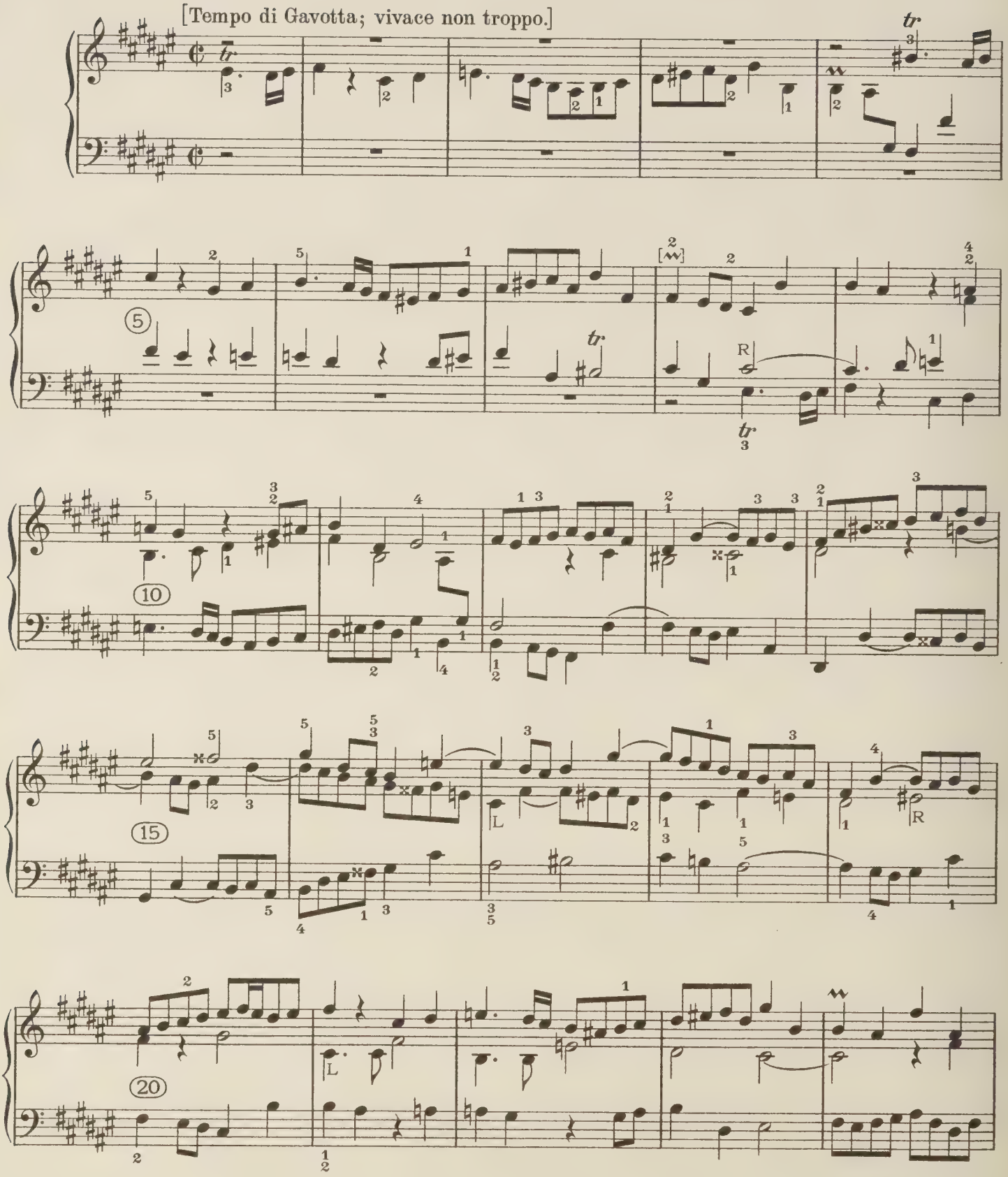
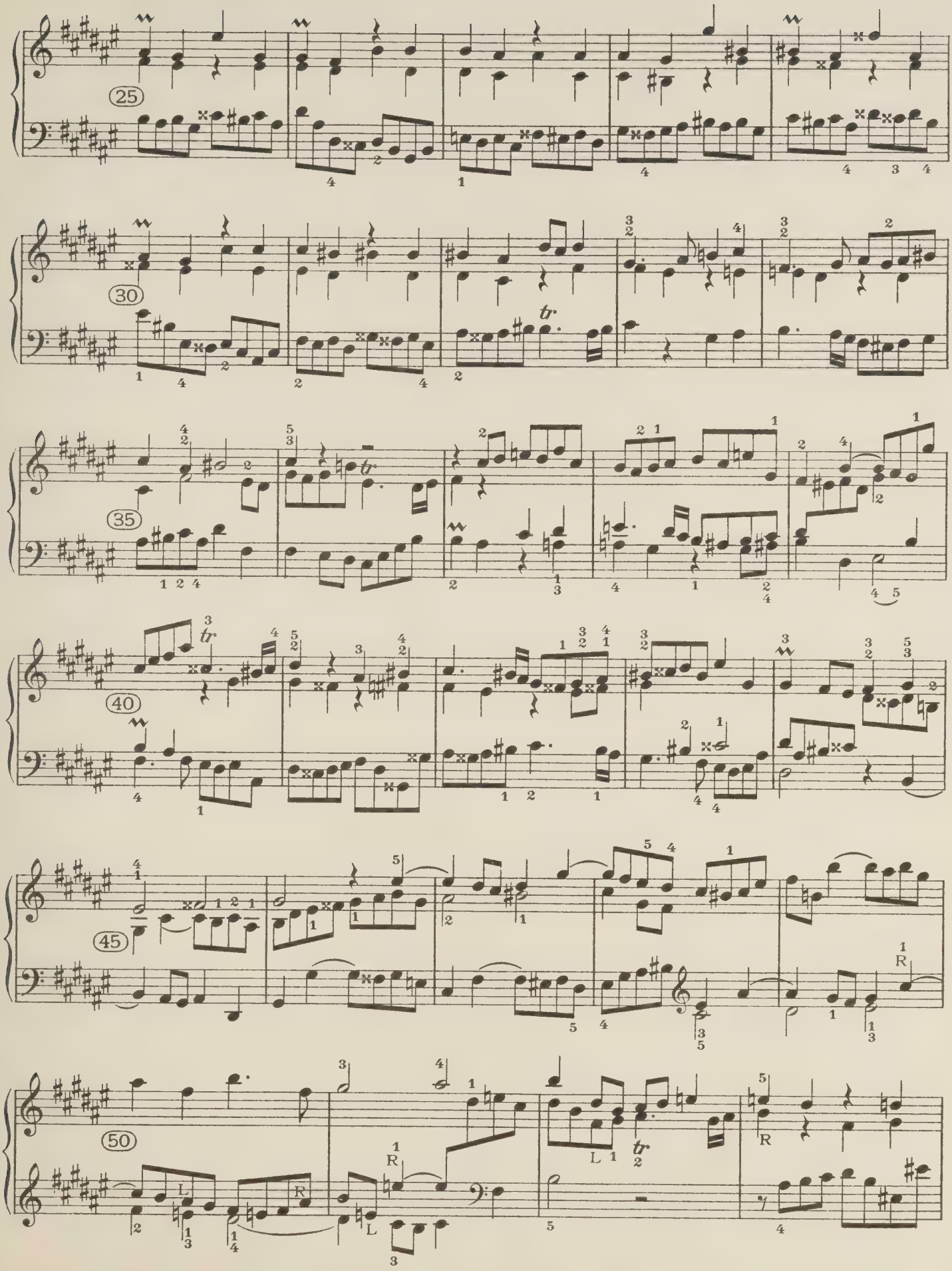
FUGUE XIII.

a 3.

[Tempo di Gavotta; vivace non troppo.]

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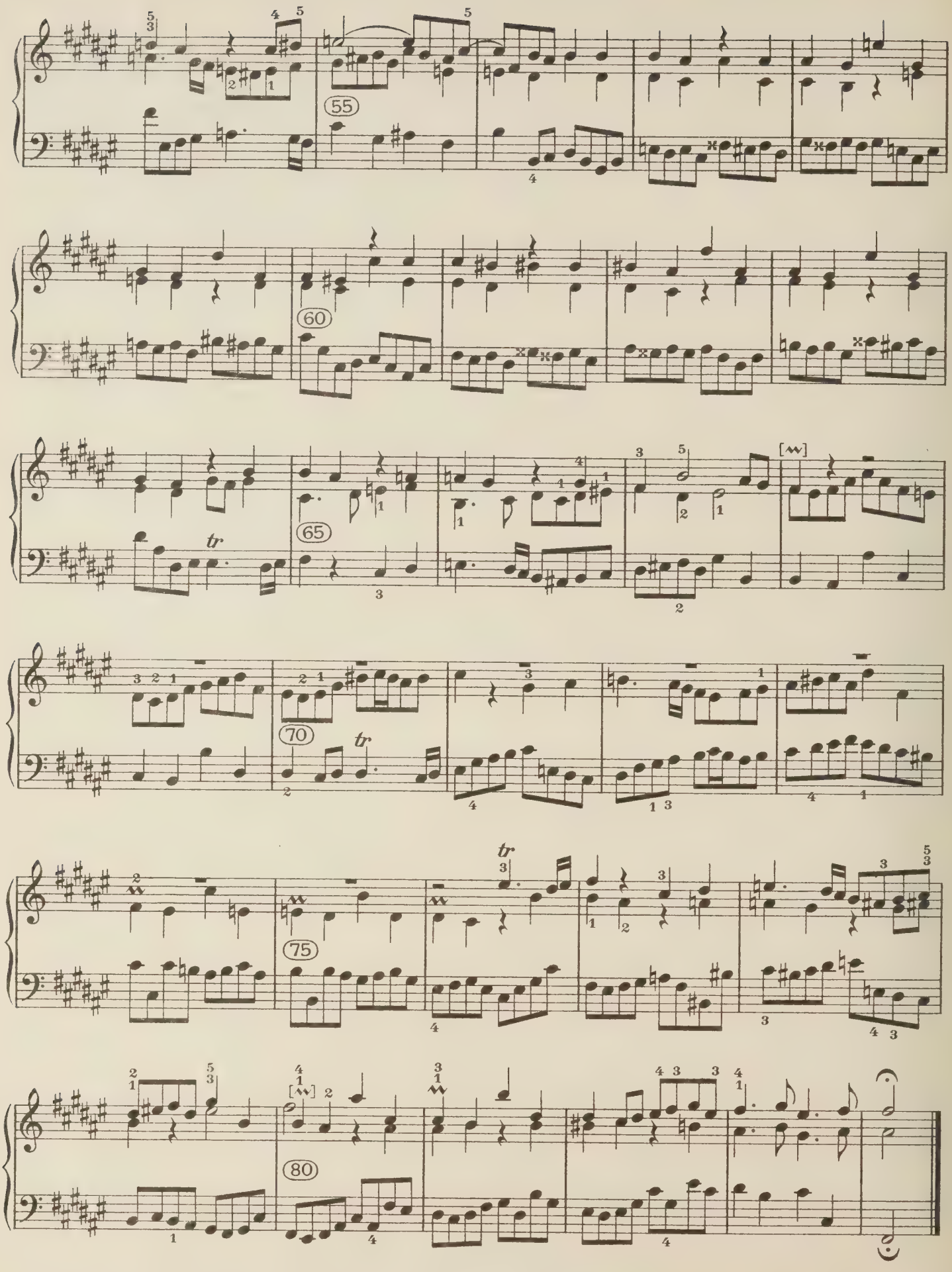
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PRELUDE XIV

THE player who can best appreciate Milton's enormous verse-paragraphs with their perfect articulation that provides abundant breathing space without checking the flow, will have the best chance of giving a good account of this magnificent stream of lyric melody. Before breaking it up into short themes he should view it in its largest aspects, and should cultivate an ambition ultimately to carry the listener with him in one flight from the beginning to the close into bar 12, and even then to feel the desire to go on with the counter-statement and development. Meanwhile the important half-close in bar 7 will be obvious enough; and there will be no danger of thinking and playing as if the piece consisted of one-bar themes merely because the middle voice answers the upper in bar 2.

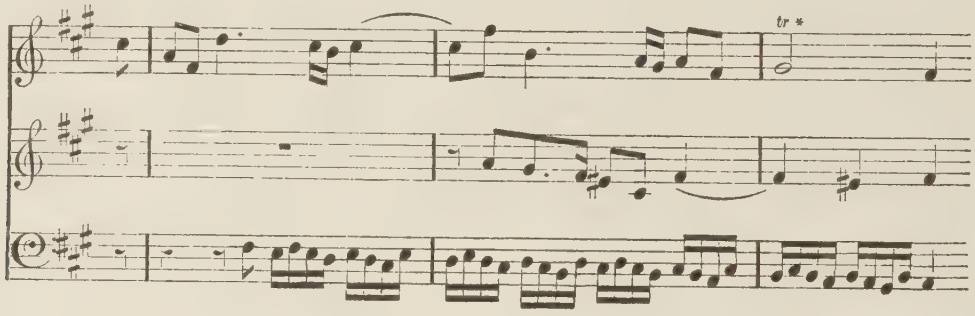
With use of a large *cantabile* tone it is possible and desirable to maintain almost an *Adagio tempo* which might be risky in a less terse and concentrated trio of this type. The *Andante* of the Italian Concerto (which is full of demisemiquavers) is about the same *tempo*, likewise the thirteenth of the Goldberg Variations. (The twenty-fifth Goldberg Variation would be slower.) At all events, in this Prelude the distinction between demisemiquavers and triplet semiquavers should be naturally expressive. In this respect, as in all others, the British Museum autograph represents for this Prelude a slower *tempo* and a finer harmonic edge than the Altnikol MSS., which give readings whereby the moving parts timidly anticipate the changes of key so as to avoid false relations. The D♮ in the third crotchet of bar 26 and the G♯ in that of bar 33 beautifully illustrate the value of a slow *tempo* to deepen the harmony; likewise still more subtly the reading of the autograph in the bass of bar 18, where every other MS. brings the D♯ to the third crotchet. Only in bar 8 is Kirnberger's MS. evidently finer than the autograph, which reads a tied A instead of B in the left hand middle voice.

FUGUE XIV

THIS Fugue works out three Subjects in a plan obviously generally resembling that of the C♯ minor Fugue in Book I.; and the Third Subject here reminds the listener strongly of the Second Subject of the C♯ minor. The differences are more profound than the resemblances, though the moods are not unlike. In spite of its often extremely involved five-part texture the C♯ minor Fugue emphasises its entries and keeps its Episodes apart in the background so long as it retains leisure for Episodes at all. Also its Subjects are short, the flowing quaver subject attaining length by running in one voice over two entries of the other Subjects. In the present Fugue, in spite of the most transparent three-part writing, the real entries of the Subjects are continually masked by counterpoints that imitate and anticipate their figures. Thus, in the pathetic and lyrically expressive exposition of the Second Subject, beginning at the sixth quaver of bar 20, the middle voice intervenes with a merely imitative entry between the Subject in the bass and its Answer in the treble. Before it answers in its turn it has inserted another imitation of the figure, and its real Answer (in the middle of bar 22) is in the boldly ultra-subdominant region of E minor. The following entry of the bass (bar 24) in A major (carrying on the sequence of keys) is less masked, but now echoes of the First Subject steal in; so that the fully formed combination of the two (First Subject in middle part, beginning on last quaver of bar 28; Second Subject in bass, beginning on second quaver of bar 30) is the end of a fascinating process taking shape through the clouds. Already in the Exposition of the First Subject the

line between Episode and Subject was mysterious. The first three notes of the Subject were transparently enough (though closely) developed by inversion as well as directly in Episode 1 (bars 11½-16); but these three notes gathered strength in the broad sequence of the bass in bars 13-16, insomuch that the second step of that sequence was hardly to be distinguished from the whole Subject.

The complete combination of the two Subjects in bars 29-31 stands alone; for the following complete entry of the First Subject in the bass in C♯ minor (bars 34-36) is accompanied only by the broken figures of the Second. On the other hand, the Third Subject enters in the middle voice at the last moment (bar 36), and is answered at a single bar's distance by the other voices in a drifting sequence of keys. Like the Second Subject of the C♯ minor Fugue of Book I., it is a coiling figure which can be drawn out *ad libitum*, and the resemblance of treatment extends to the inversion in bars 47-48. But, unlike the Second Subject of the C♯ minor Fugue, this Third Subject is left almost entirely to itself for a long time; the echoes of the First Subject (bars 41-43, inverted first figure; 46-etc., quaver and crotchet incidents) being faint and scattered. At last they gather in one anticipating bar, to usher a middle-voice entry of the First Subject in the subdominant (occupying bars 52-54). The treble, in the course of an ornamental flow, drifts into the Answer in F♯ minor in bar 55, and now all three Subjects are combined. It may help the student to see the combination reduced to the schematic essentials of its prototype in the C♯ minor Fugue, premising that it is by no means the player's or listener's business to disregard the matrix from which the definite combination emerges, but rather to make the whole process a *crescendo* of creative power.



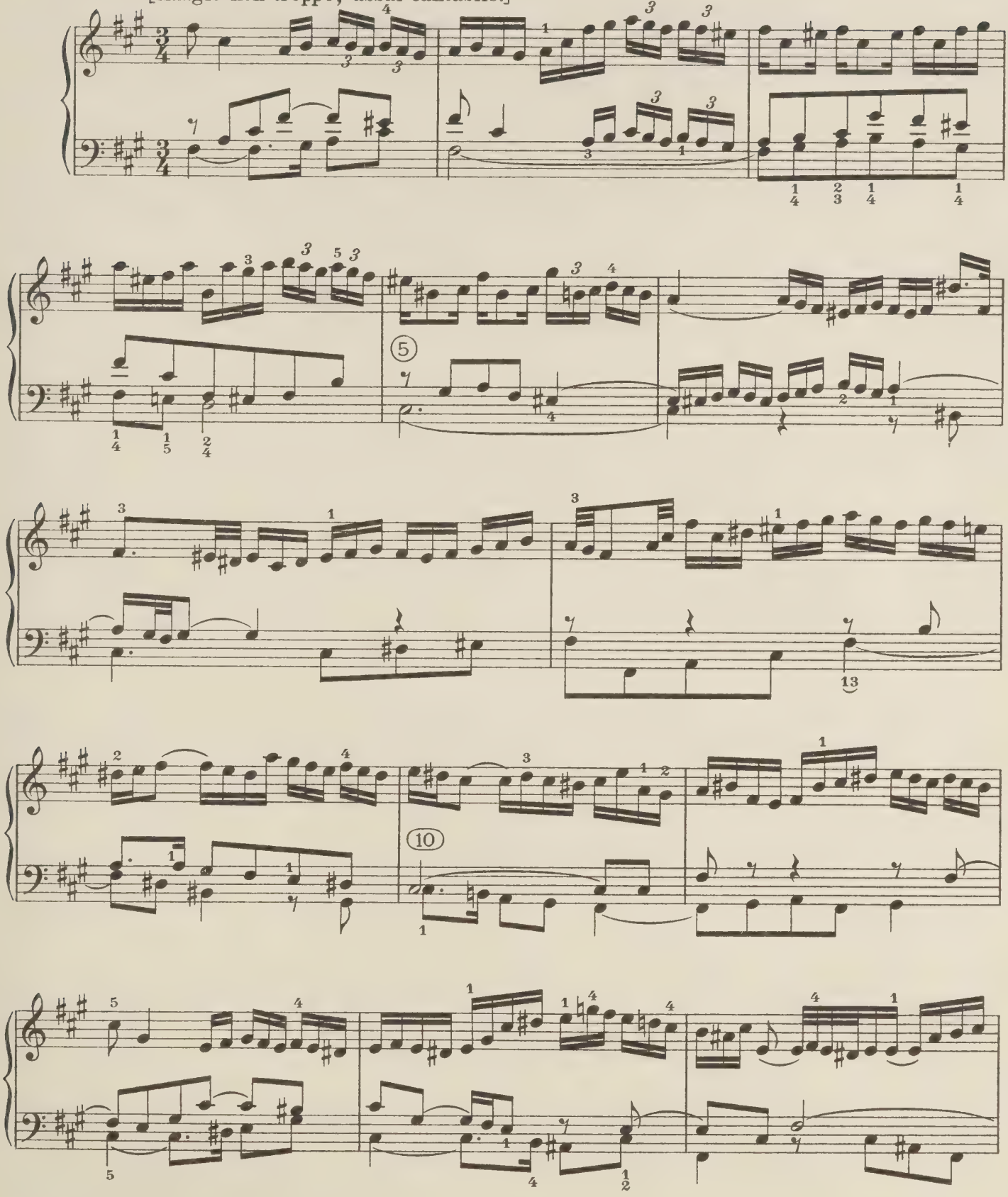
* This trill given by Bach during the Exposition can, of course, be supplied wherever playable.

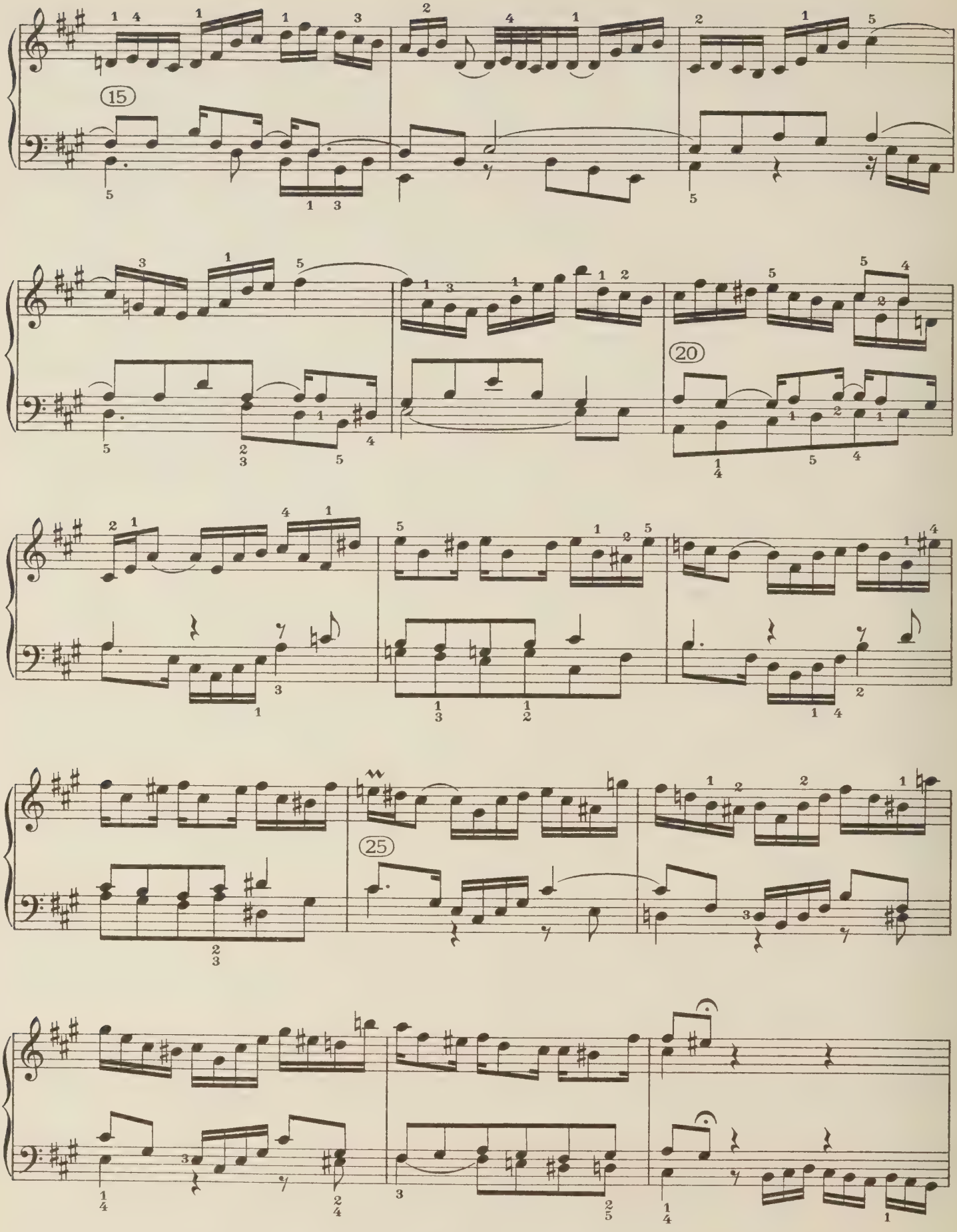
From bar 55 to the end the Fugue is occupied with a statement of three permutations (out of the possible six) of this Triple Counterpoint, separated by two short Episodes.

The *tempo* is pretty exactly that of the great C♯ minor Fugue, making the present quavers equal to the C♯ minor's crotchets. The tendency to hurry between bars 36 and 52 must be restrained without being violently destroyed; it being an instinct not to be ignored, and the effect of a compensating broadening at the formation of the Triple Counterpoint being, within the limits of sublety, desirable and appropriate. There is plenty of room for full tone, both in the Exposition and in the climax. Probably nobody will fail to see the need for contrast of quiet lyric pathos in the exposition of the Second Subject (bars 20-26).

PRELUDE XIV.

[Adagio non troppo, assai cantabile.]

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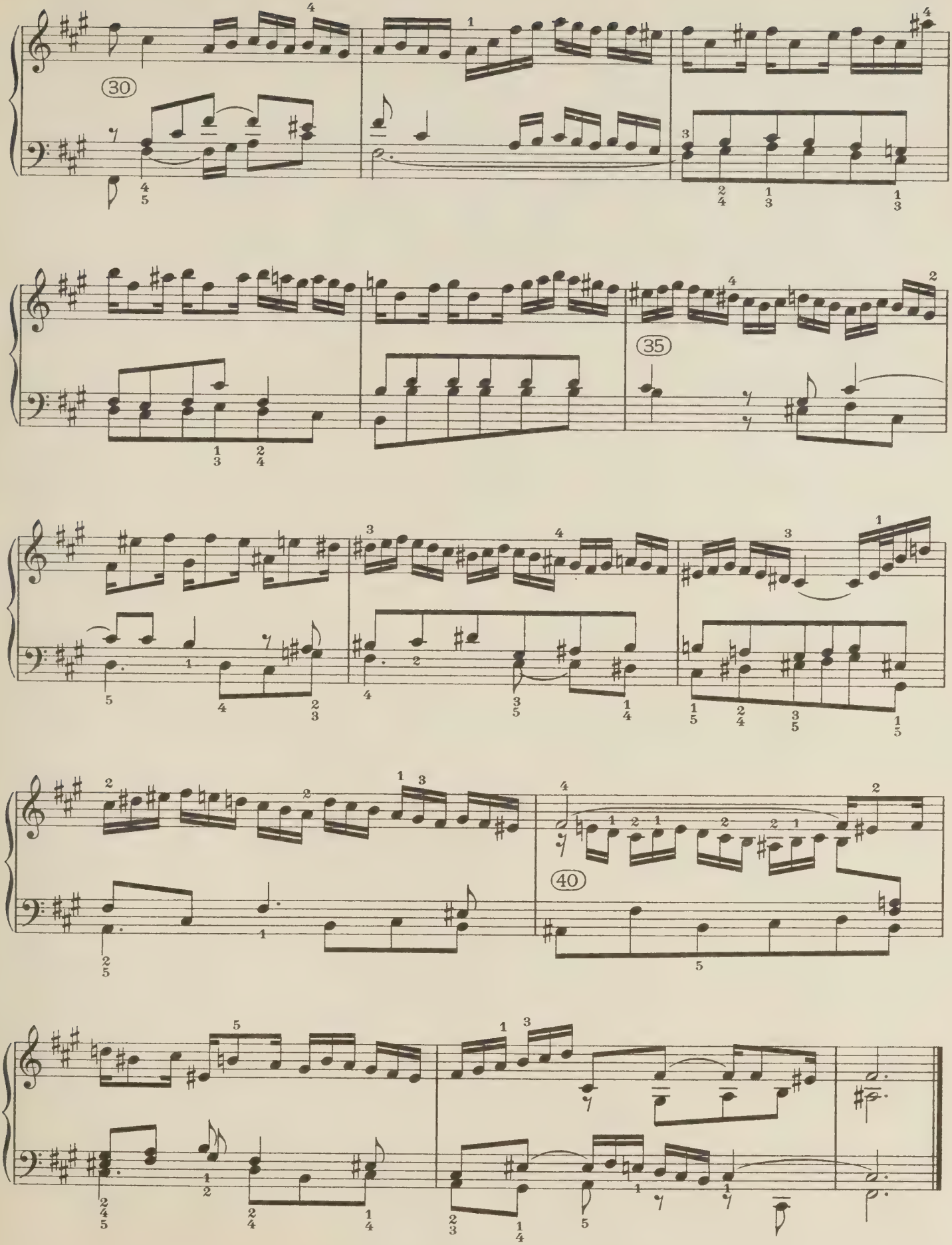
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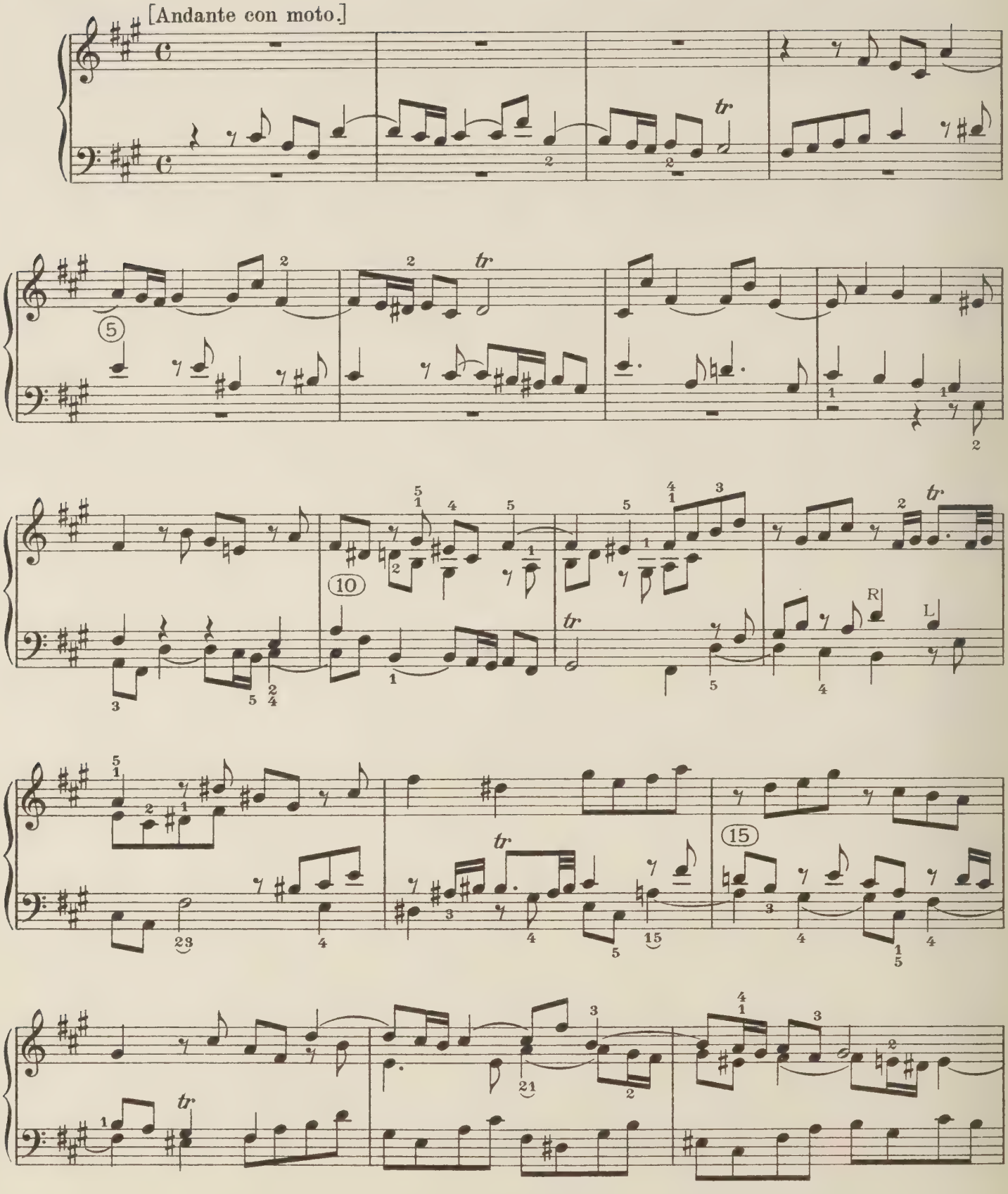
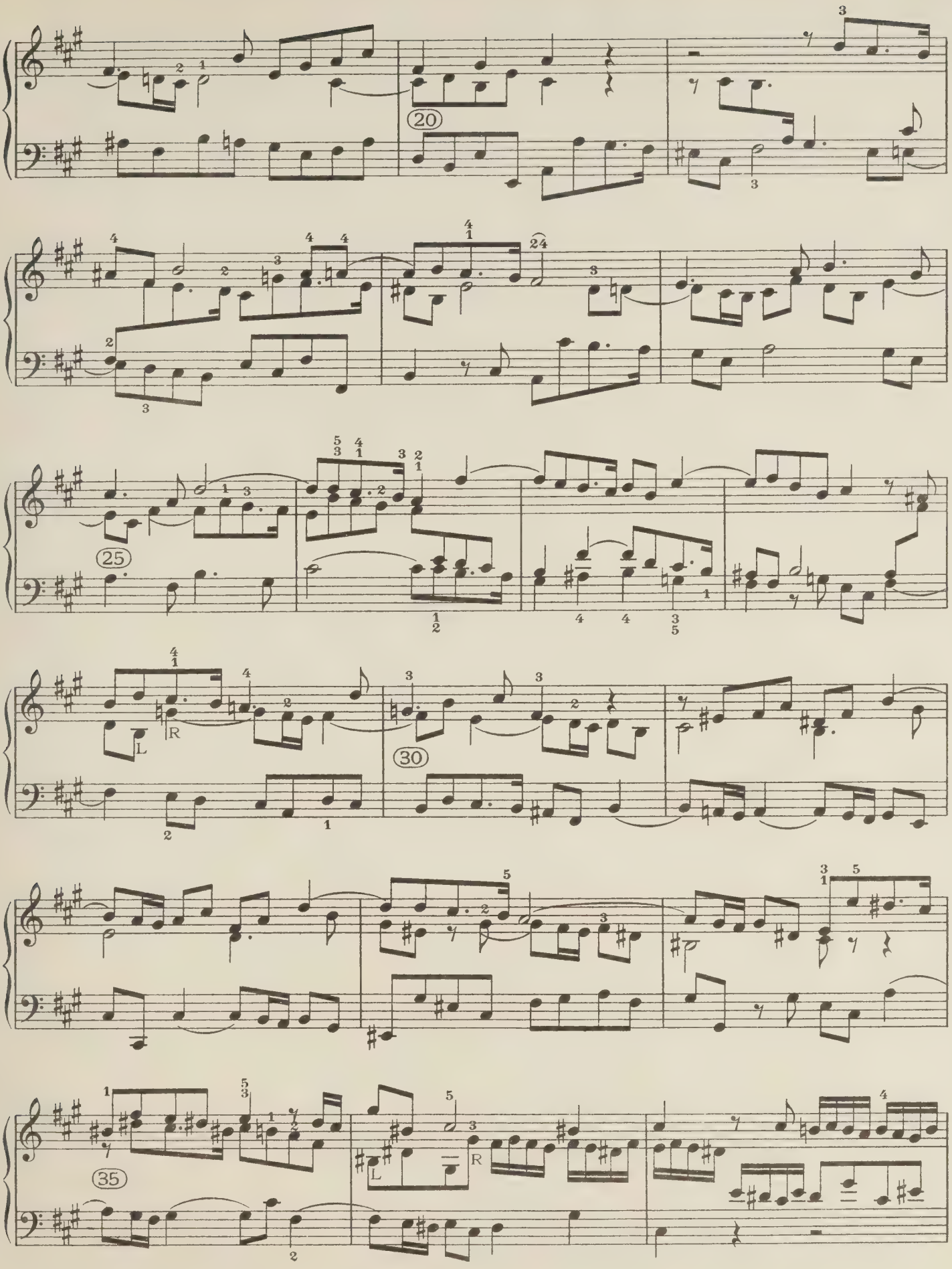
FUGUE XIV.

a 3.

[Andante con moto.]

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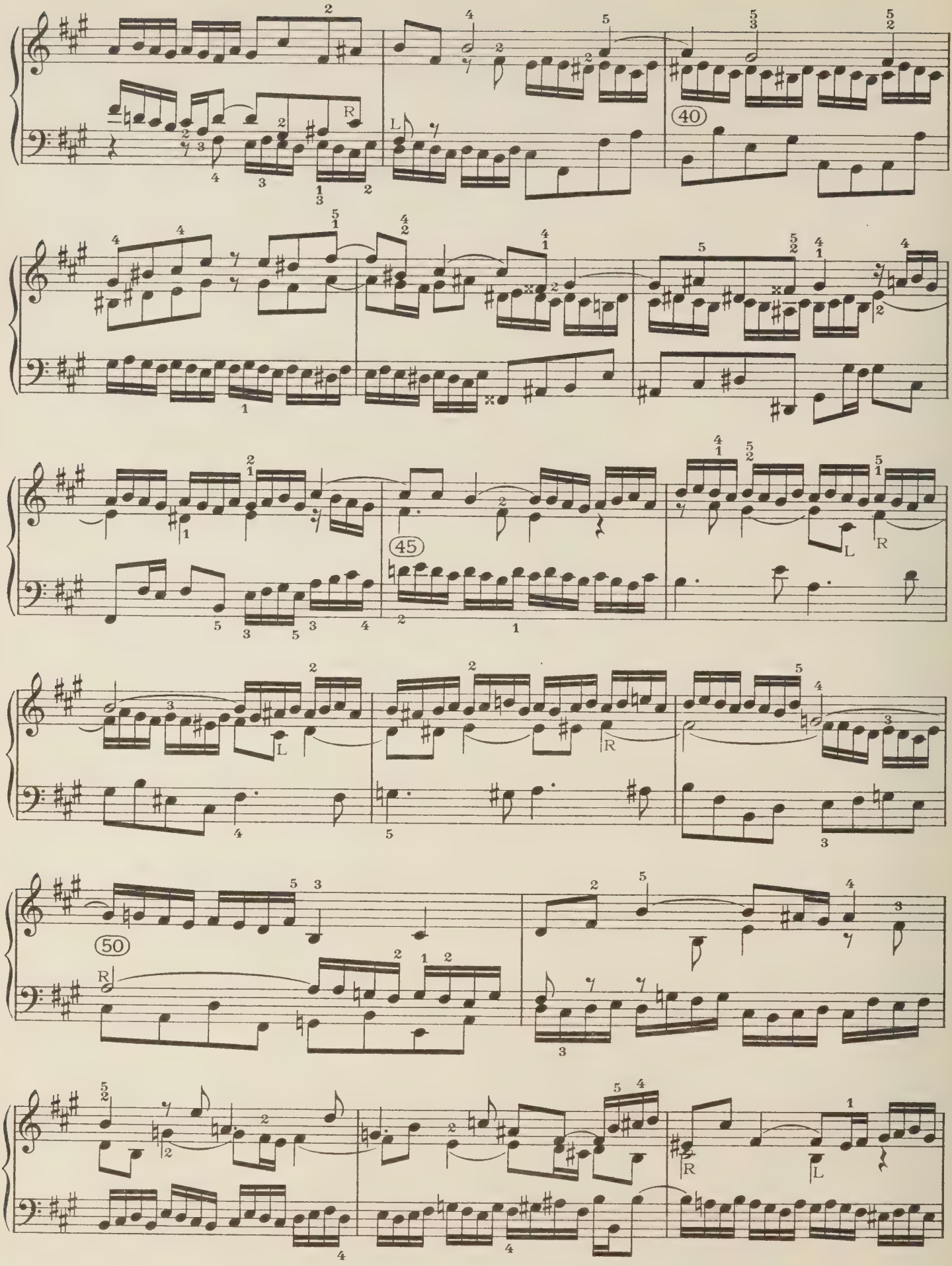
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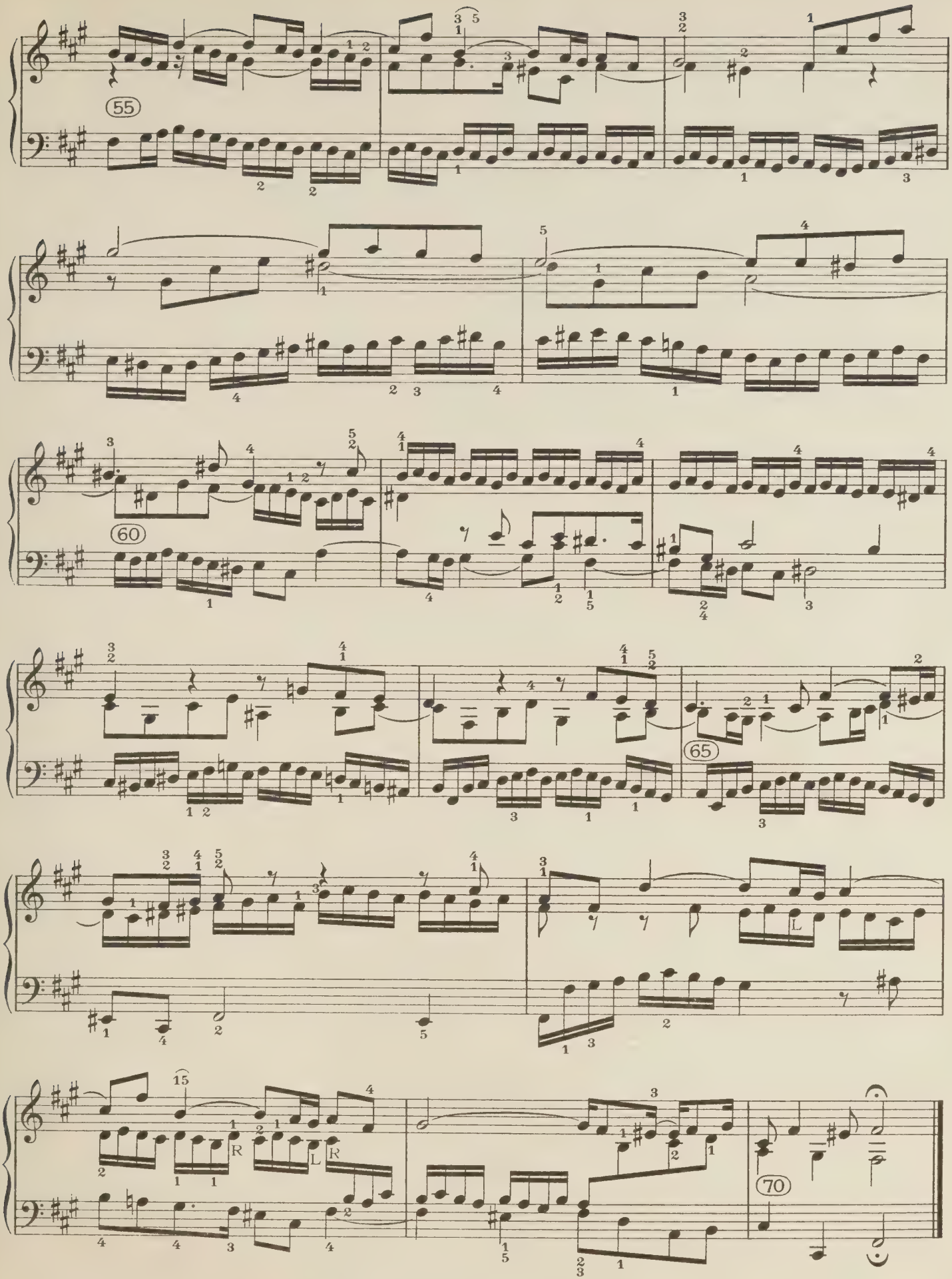
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PRELUDE XV

THE long notes sing best against very light finger-*staccato* semiquavers and *legato* quavers, especially as the one in bars 4-7 arises from a note which cannot bear an accent. Later quavers, especially when disjunct, may be *staccato* if desired, but not where their melodic interest is conspicuous. Sing them before you make up your mind how to play them. The turns (∾) and mordents (ψ) are possible at quite a lively pace, but not at a *prestissimo*. Bars 14-15 and 46-47 should be decidedly melodious (with no suspicion of finger-*staccato*), but the general *tempo* may permissibly be fast enough to require a slight humouring in these places. In bars 37-40 the finger-*staccato* may be abandoned for a close touch admitting a darkening *crescendo* which, however, must not be allowed to become formidable, since the tonic recapitulation from bar 43 to the end admits no more emphasis than the original statement of bars 11-16.

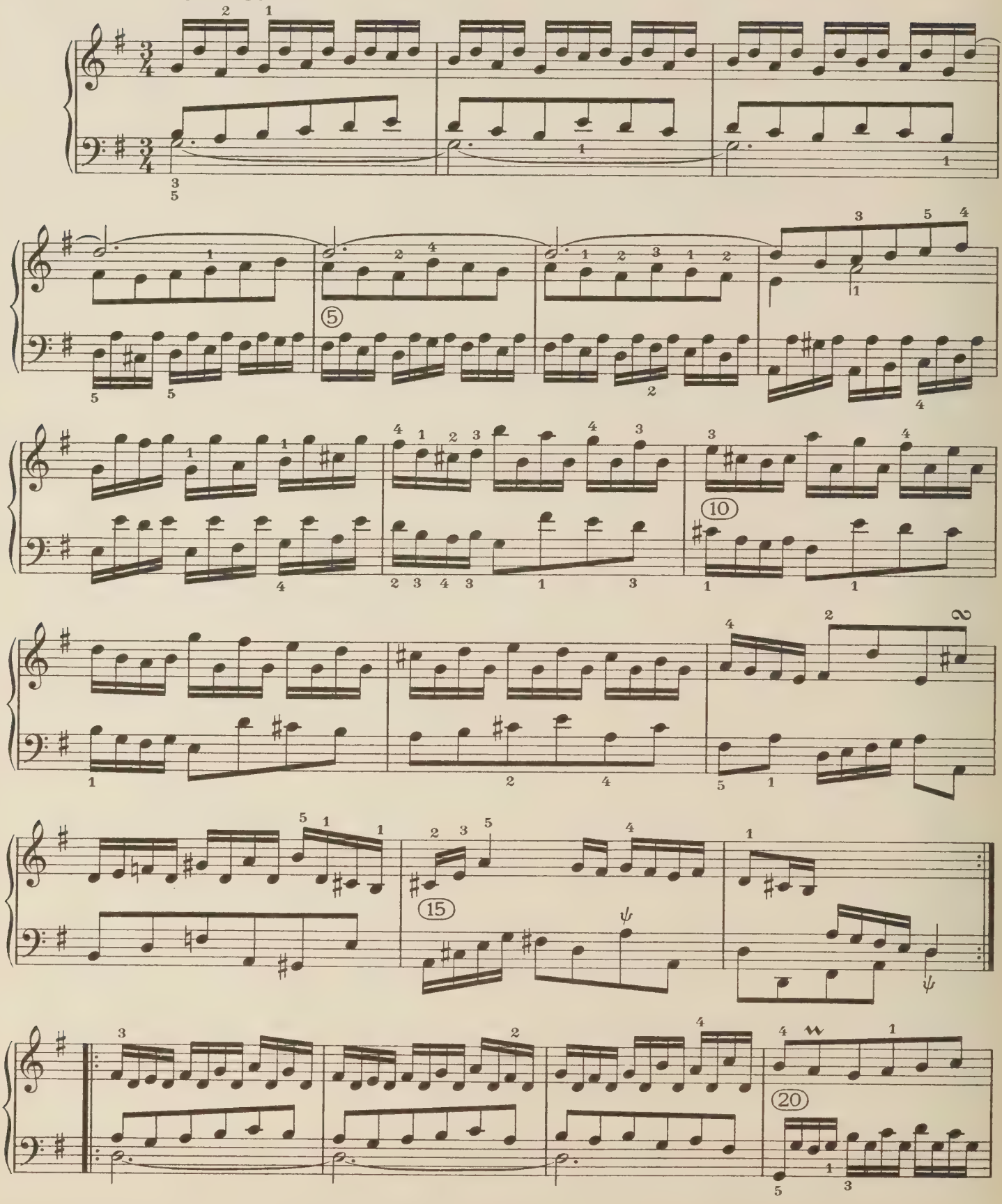
FUGUE XV

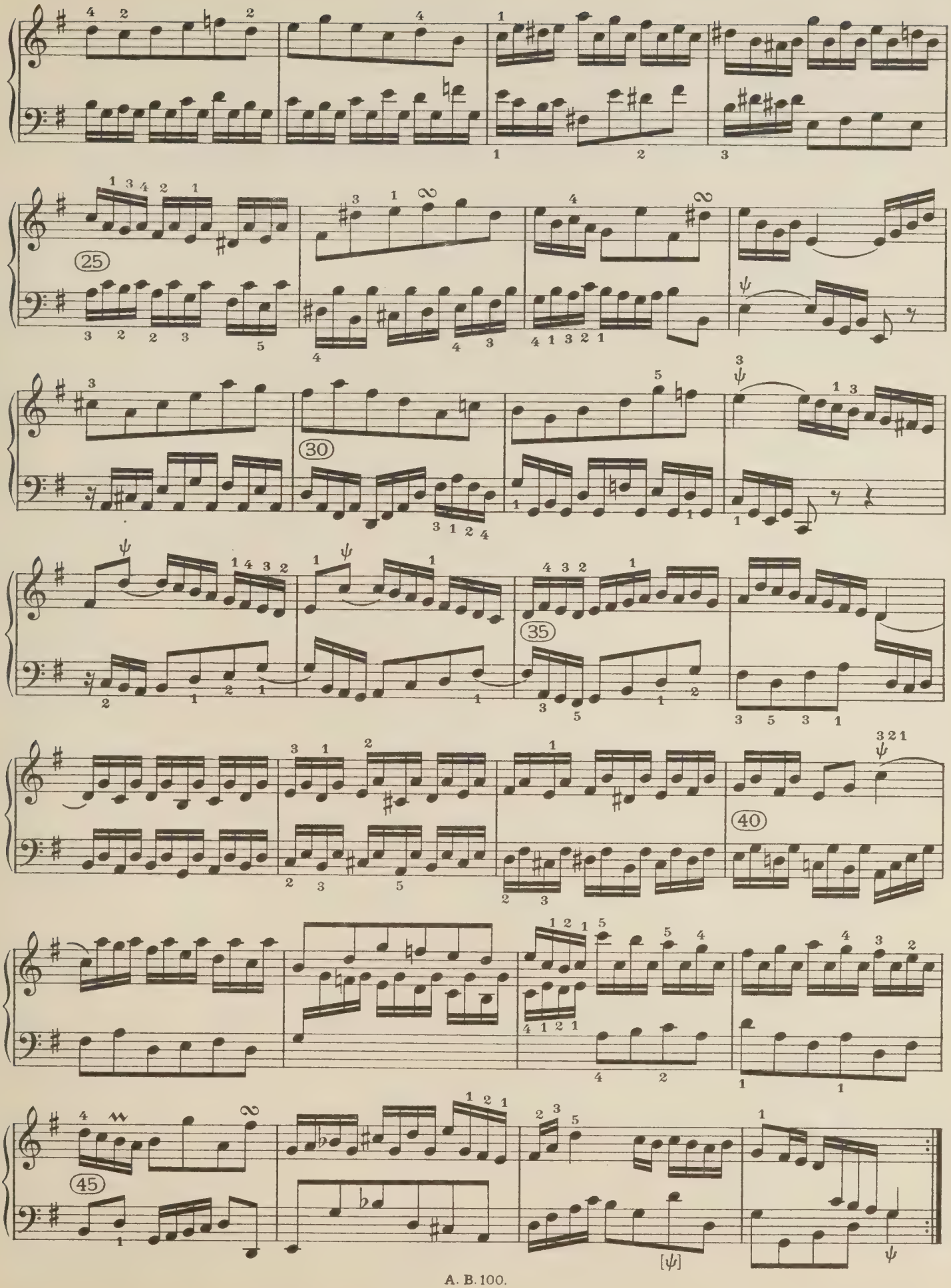
THE quavers should be not much faster than the crotchets of the Prelude. In its present and final form this Fughetta (the lightest in all Bach's mature works) has two special features: first the exquisite key-board harmony-melody which accompanies the third and later entries of the Subject (bars 15-20); and secondly, the descending climax on a dominant pedal (bars 56-64), leading with an uprush of demisemiquavers to the final entry with its graceful coda. In the earliest versions of this Fughetta there was literally no counterpoint, the accompaniments consisting of homophonic quaver chords often making a mass of four-part harmony, while there was no middle voice entry after the Exposition. Now the final entry, being in the middle voice, completes the tiny but brilliant scheme, inasmuch as there has been, since the Exposition, just one entry in the bass (bar 33) answered by one in the treble (bar 40). As to the peculiar two part Countersubject, in which neither part has complete melodic or rhythmic sense without the other while their sustained notes produce the harmonic sense, it stands the test of turning inside out as a Triple Counterpoint in bars 40-45. The real entries of the Subject in bars 33 and 40 may be led up to, but not masked by, a *crescendo* in the previous episodic sequences on the first two bars; (from bar 28 to bar 32.)

By far the best plan for the touch throughout this Fugue is to take the Subject in a brilliant *staccato* down to the first note of bar 6, which should initiate a quiet *legato*, to be observed wherever that conjunct link-figure appears. None of the quavers should be more than slightly detached, and the two-part harmony-counterpoint should, of course, be *legatissimo*. It will then sing very happily over the *staccato arpeggios*, and the effect of the last entry (bars 65-69) will be unapproachable by any other means. Though this method may at first seem paradoxical to some pianists, it would be self-evident to a string trio. The shakes in bars 50 and 52 stop on the third beat of the bar. The reading B♮ at the beginning of bar 60 is of high authority and may be a late improvement. It implies a slight broadening of the rhythm, so as to space out the modulation more than the simpler reading.

PRELUDE XV.

[Allegro leggiero.]

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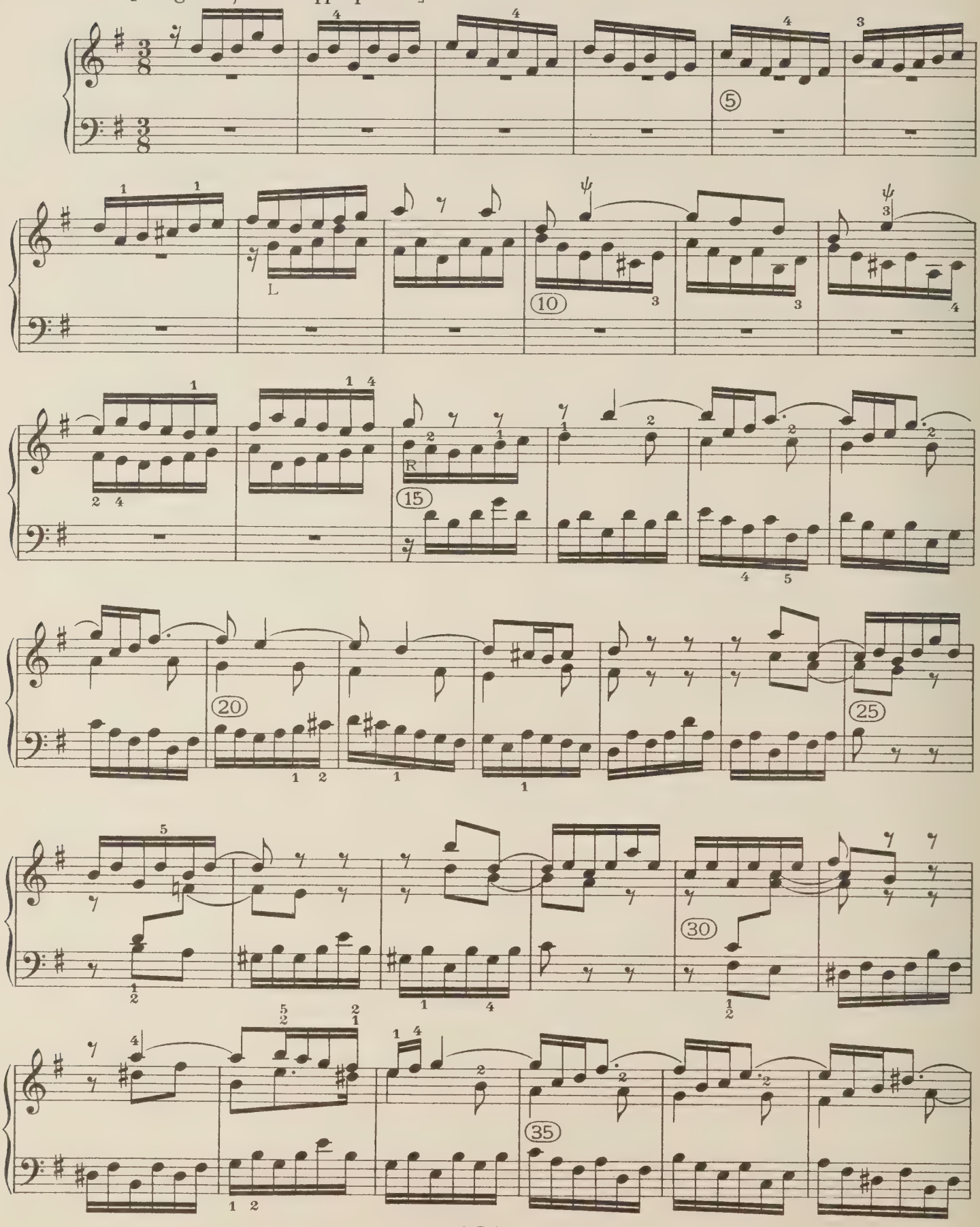
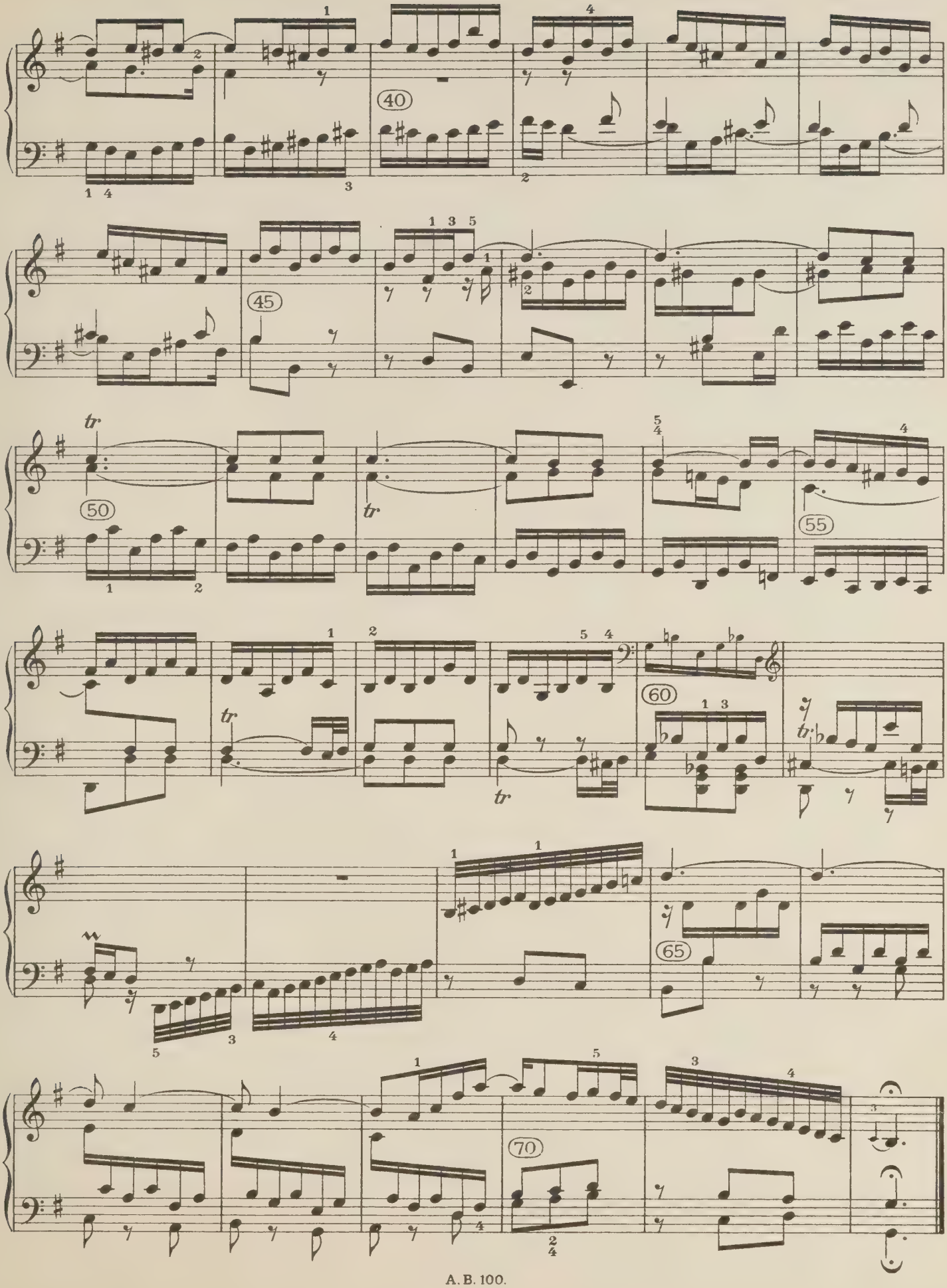
FUGUE XV.

a 3.

[Allegretto, non troppo presto.]

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PRELUDE XVI

THE direction *Largo* is Bach's own. The dotted quavers throughout this piece are to be played as double-dotted (a notation unknown to Bach) in order that their complementary semiquavers may conform to the prevailing rhythm by becoming demisemiquavers, as was always understood by Bach and Handel in such cases.

The upper part of the first bar must always be treated as a single theme, even when, as in bar 6, it seems to be divided between two parts in an ambiguous key-board polyphony. The piece will bear a very slow *tempo* and a fullness of tone which might be dangerous for most of Bach's slow movements. (The tone will grow to its full health and strength only if the player is all the more careful never to force it). In this slow *tempo* the first four bars should have the weight of a big paragraph, and the counter-statement in C minor, with its powerful swing round to D minor, should give the impression that nothing can hasten or arrest the great scheme. Particular point should be made (by gravity, not loudness) of the way in which the opening figure connects the end of each fourth bar with the following fresh start. With bar 9 a third statement leads to what should be felt as from that point onwards an indivisible development right down to the Coda at bar 20; every approach to a close being recognised only to emphasise the irresistible drift onwards. Thus the listener should notice no coincidence between bar 10 and bar 3, the real reference in bar 10 being to bar 4, which looks forward to further stages.

The ~ are all short, except perhaps those in bars 8 and 15, which may be read as a slightly longer shake. They may be supplied to the main theme in parallel places, where playable.

FUGUE XVI

THE Subject and its powerfully contrasted Countersubject are in an all-comprehending Double Counterpoint in the octave, tenth and twelfth, the nature and purpose of which reveals itself in the course of the Fugue. The Exposition (bars 1-17) brings in the four voices (tenor, alto, soprano, bass) with no intervention; a rare phenomenon in Bach and generally indicating some unusual massiveness of design to be revealed later. Three bars of Episode (bars 17-19) combine the joint of Subject to Countersubject in the bass with a lively new figure in the soprano and alto, whereupon the Subject re-enters in the tenor, accompanied by the Countersubject in the bass (bars 20-24). Episode 2 (bars 24-27) develops the line suggested by the first, transferring the new figure to the bass. At bar 28 the Subject and Countersubject appear inverted in the twelfth. The point of this is magnificently evident in the powerful suspended sevenths which have resulted from a combination consisting originally of nothing but concords. At bar 32 the soprano and alto have the two themes in a new position, not as yet an inversion, but evidently not the original harmonies. The independent bass contrives to make those new characteristic sevenths, but, of course, has nothing to do with the actual combination. At bar 36 the bass and soprano, having turned this new position round, show that it is the inversion in the tenth. The alto supplies the sevenths to the harmony. Episode 3 (bars 40-44) carries out the line of its predecessors; and at bar 45 the real motive of Double Counterpoint

in the tenth is revealed. Inversion in the tenth will not by itself produce any special new harmonic character; but its possibility means that either or both members of a combination of melodies can be doubled in thirds or sixths, a luxury easily afforded by *coloratur*-singing above the enslaved and degraded basses of early nineteenth-century Italian opera, but very hardly to be earned and highly to be prized in counterpoint where every note has its thematic rights and duties. Accordingly, the rest of this Fugue proves all that is best in this combination, substituting something still better for the added thirds in the last bar of the Countersubject when that is the doubled theme. At bar 51 the Subject appears in sixths, and at bar 59 we have the complete combination, thirds added to both themes; so that the four parts present inversion in the octave, the tenth (in two ways at once), and the twelfth, with its characteristic sevenths now in completed chords.

At bar 67 the sequential steps of the themes are so used as to allow the thirds (now in the position of tenths) to build themselves up with an effect of Stretto. This comes tersely and boldly to a full close, marked by a powerful break of rhythm (bars 73-74) which is reproduced after three bars of close four-part episodic development of the Countersubject. But this second time (bars 78-79) it marks no close, for the bass, moving from C♯ to D, and from thence to E♭, finds itself occupied in a last entry of the Subject, which it varies by imitating the semiquavers of the Countersubject instead of its own characteristic quaver. (Some MSS. introduce these semiquavers in bar 79, B♭, C, D; but the British Museum autograph reading is really stronger either than that or than the exact thematic B♭ quaver would be.)

It is obvious at a glance that this Fugue is from beginning to end full of power in constant action: and few of Bach's clavier works lend themselves more safely to the display of a big pianoforte tone. The great danger with it is that which attends the first movement of Beethoven's C minor Symphony—viz., loss of power from a tendency, sometimes boyish, sometimes routined, to take a bustling *tempo*. On no account should the player let any passage drift faster than the *tempo* at which after reasonable practice he can comfortably play the left hand of bars 51-54 in his best *forte*, bringing the Countersubject distinctly through the splendid key-board counterpoint which so ingeniously imparts semiquaver movement to it.

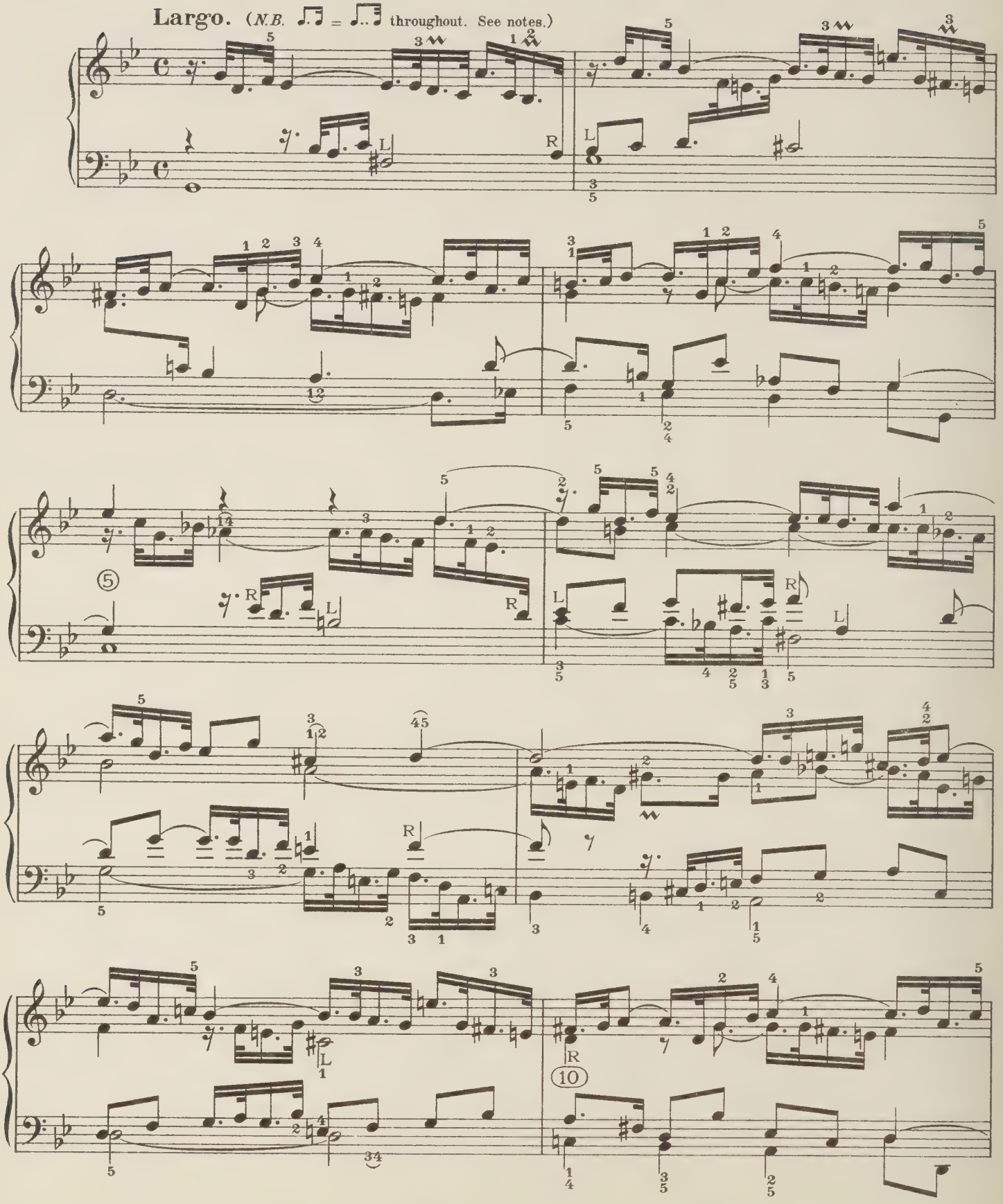
As to phrasing, a good hint may be gathered by looking at the strings in the Coda of the first movement of Beethoven's C minor Symphony, and seeing what Weingartner has to say (in *How to Conduct Beethoven's Symphonies*) about the occasion when he found at a rehearsal that somebody had put fussy little cross-accents into the band-parts.

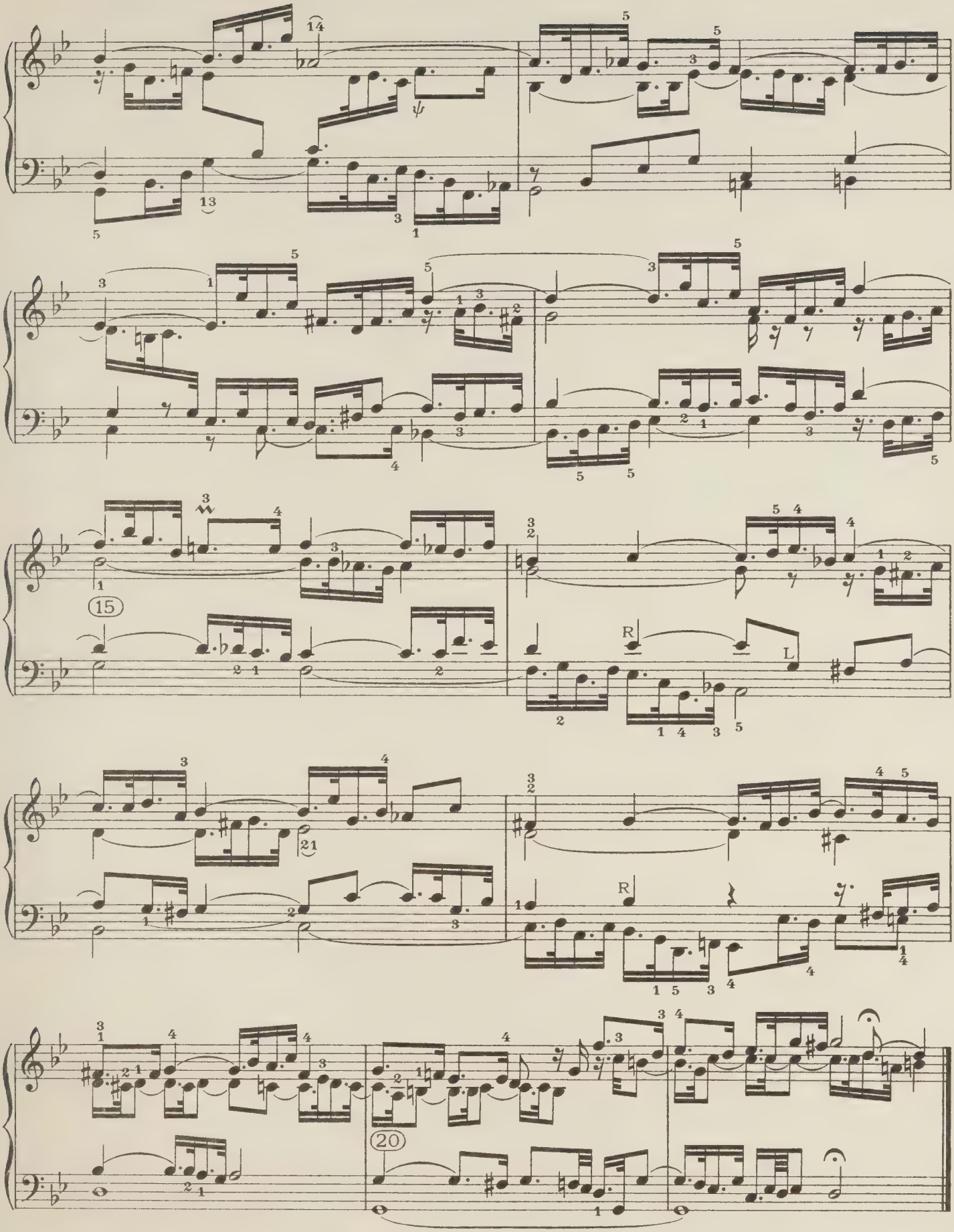
Particular care must be taken not to anticipate the special effect of the added-third combinations, which demand the richest singing tone in all the parts involved. Wherever it happens that a casual pair of thirds or sixths occur elsewhere, only the notes belonging to the thematic voice should be nourished; bars 11, 13, and (dangerously attractive) 22, 35-38. (For this reason it is well not to use the right hand for the tenor part in bars 21-22.)

From bar 45 onwards it does not matter whether the thirds and sixths are thematic or not; they now constitute the high colouring of the picture. At the last bar note the clear indication that the final chord is not to be prolonged. But the rhythm indicates a *ritardando*.

The autograph tie at the end of the Subject in bars 23-24 is no oversight; it gives rise to the rhythm of the following Episode, of which the tie into bar 28 marks the end.

PRELUDE XVI.

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FUGUE XVI.

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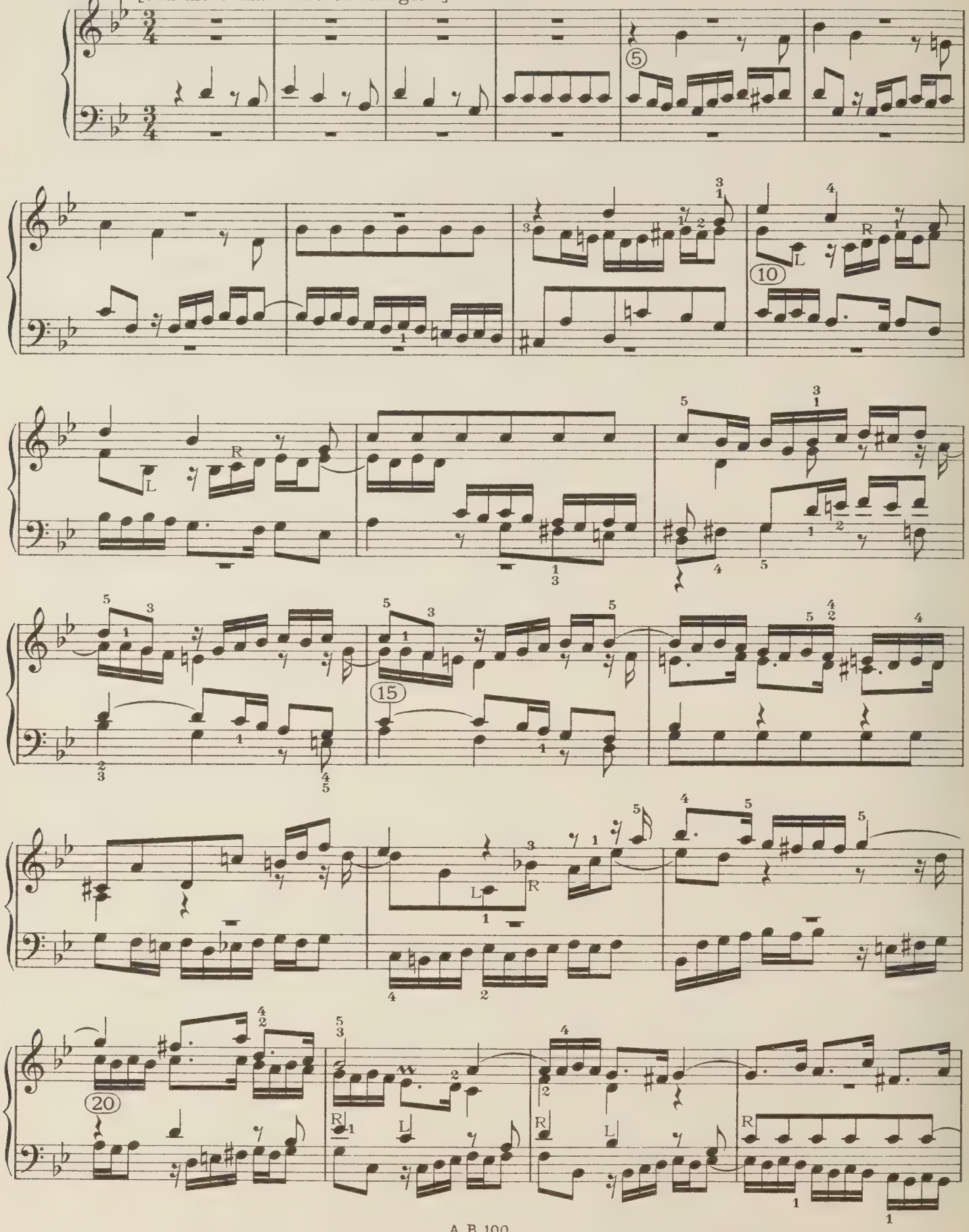
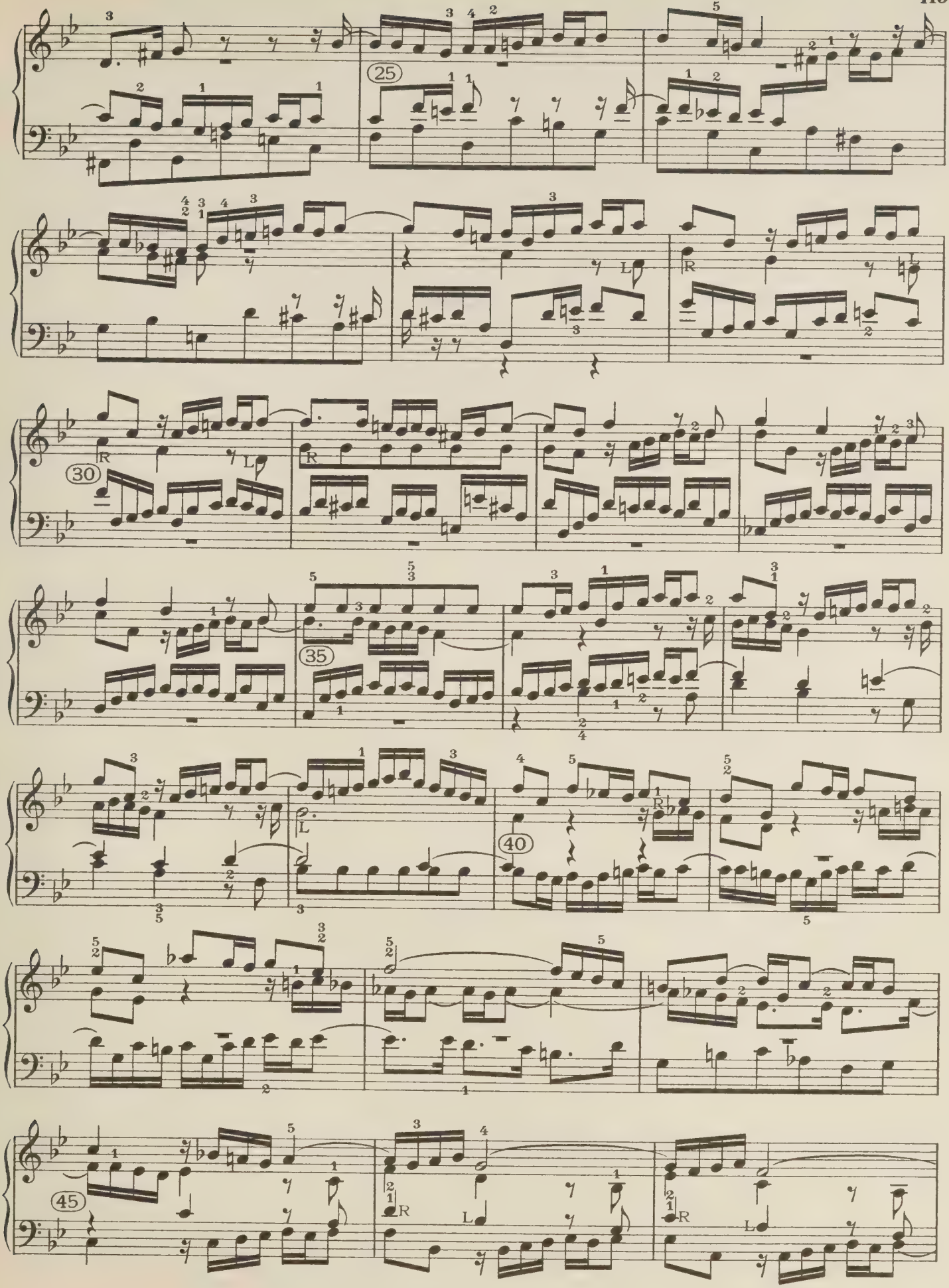
[Con moto maestoso ed energico.]

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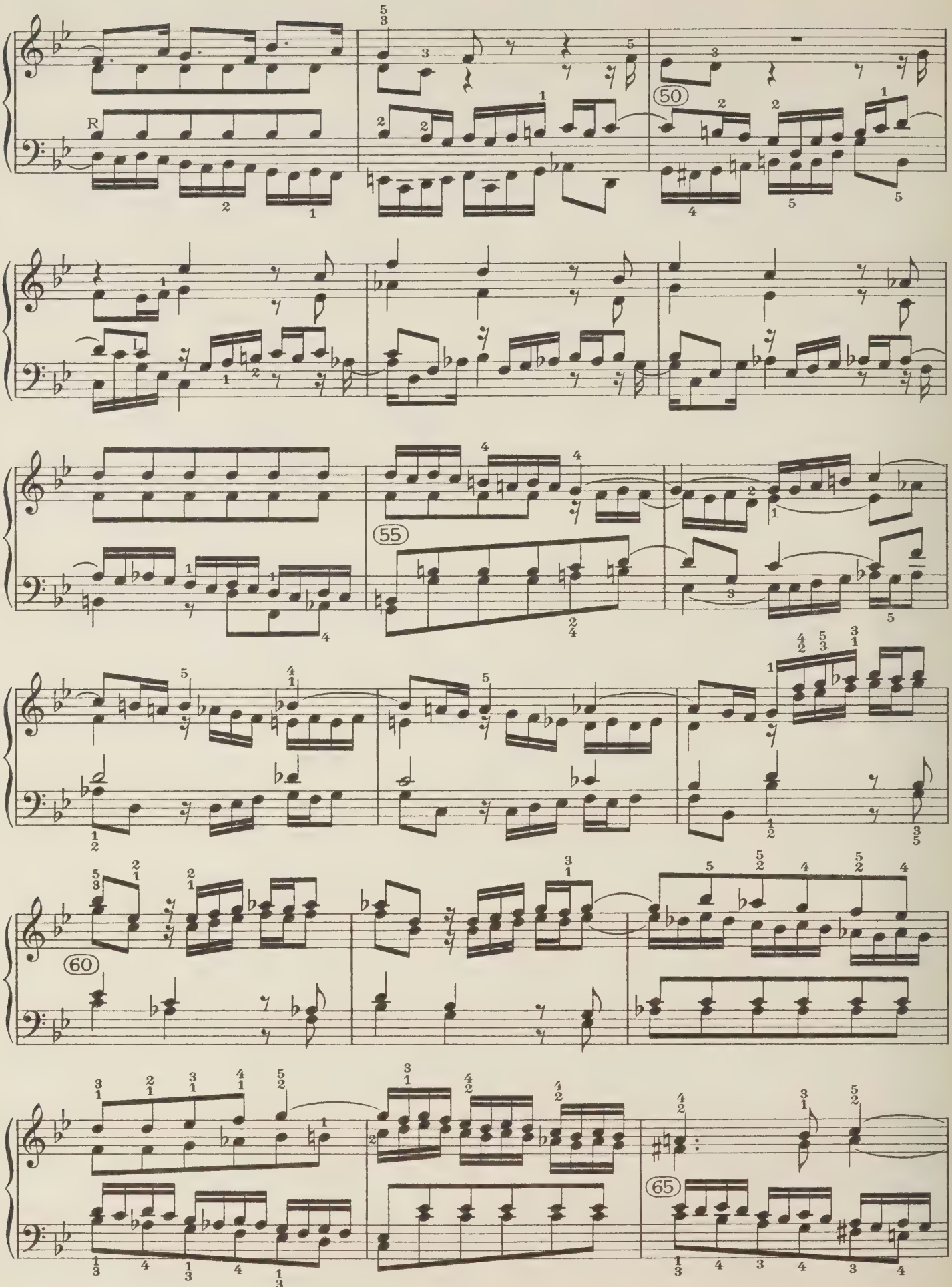
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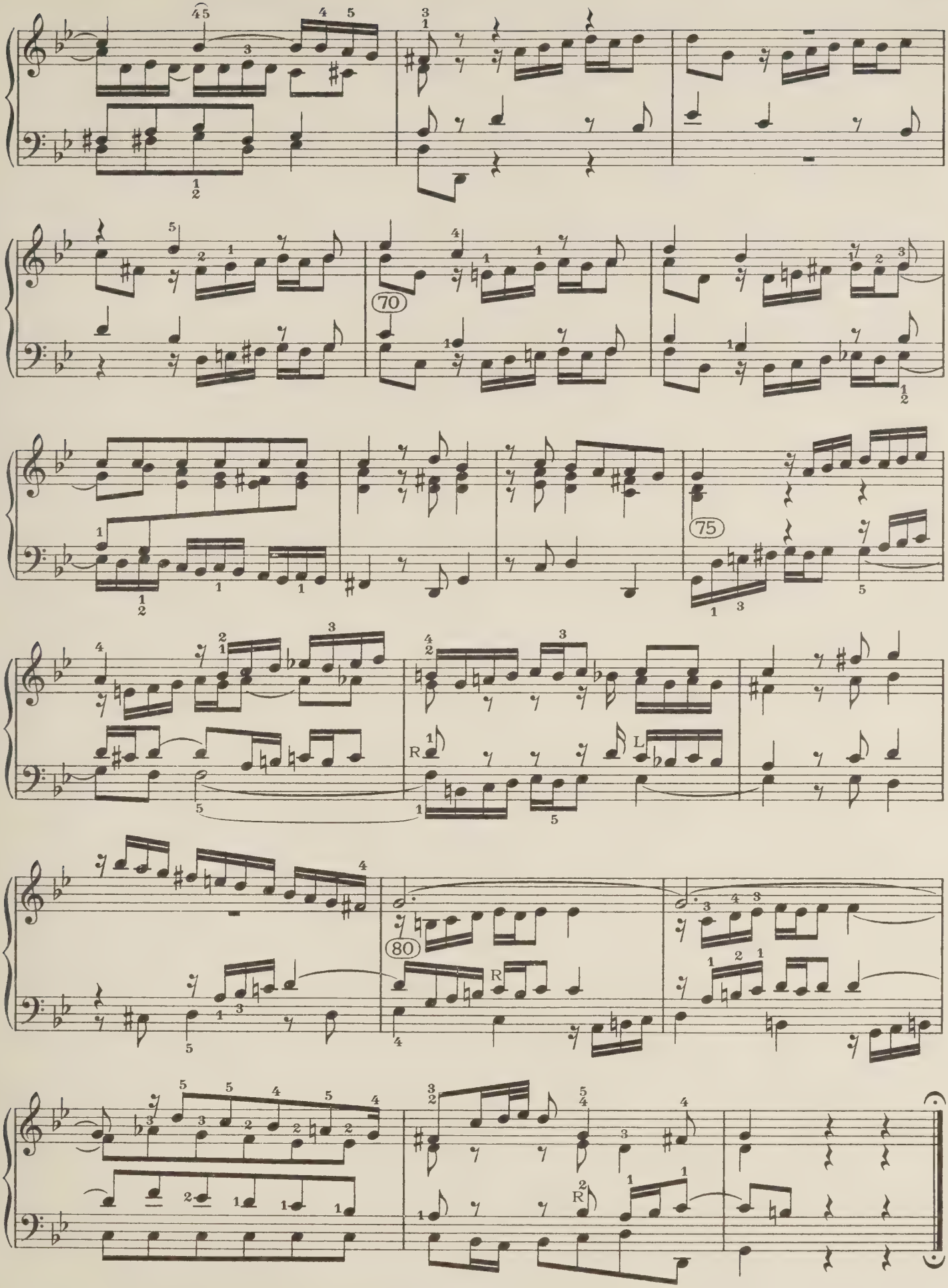
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PRELUDE XVII

FULL tone is suggested by the masses of harmony in bars 1, 3, and parallel passages; with their own weighty swing across the swing of the bass, like the censers suggested by the *Sanctus* of the B minor Mass. So broad and so singing are the vast sequences in this (mainly pure two-part) large design that the most intelligent player may be tempted to level it all up to a monotonous *mezzo-forte*. This would, at all events, be better than a conception of niggling contrasts. If, for instance, there is to be a contrast between bars 1 and 2, it should be the contrast between an orchestra bursting out easily and a solo that is not less easily commanding attention. As with all Bach's designs, the first thing for the player to cultivate here is a sense of the flow of its larger paragraphs. He will begin by grasping the first 16 bars as a single exposition, closing in the dominant into bar 17. Here a counter-statement begins, swinging into a development which admits its first full close, not very emphatically, into F minor, at bar 34, and, resuming the initial theme, proceeds from thence to D♭ major, where, in bars 46-50, the close of the first paragraph (bars 13-16) is reproduced—the only case of actual recapitulation in the whole of this nevertheless convincingly symmetrical design. From bar 50-63 the music makes its way back to the tonic; and bar 64 begins the final paragraph which is to lead to the profound climax on the flat supertonic (bar 74), with the ensuing break-up of the rhythm at the close.

The British Museum autograph does not represent Bach's last readings, and the MSS. that give the *appoggiaturas* in bar 75 (both of them full quavers or even, by means of *rubato*, longer), besides a few other ornaments, are unquestionably to be followed. But the leading variants in the autograph are too important to be put beyond immediate access; nor is there any reason why a selection from them should not be combined with the later readings. It would, for instance, be quite consistent with the inexhaustible variety-in-symmetry of the whole to read with the autograph in bars 53-54 and with Altnikol's copies in bars 55-56, or *vice versa*, the high C being not more effective as a soprano climax than the low C as a contralto chest-note. Variety of tone should be encouraged by bringing out the sense of dialogue between the two hands (*e.g.*, the inverted answer of the left hand in bar 5). The important and authentic *staccato* dashes in bars 5 and 6 must not be treated as sharp accents on the top notes; on the contrary, these notes are to flit away lightly, the emphasis having come gracefully on the second beat of the bar. The short demisemiquaver runs and the dotted rhythm should not be stiff, but slightly in Bach's *stile francese—i.e.*, a little delayed, so as to be crowded into the last moment. This should not be a uniform or mechanical mannerism; if naturally realised it serves very well to fix the *tempo*, a flowing kind of Sarabande movement a shade faster than the Sarabande of the C minor Partita. The syncopated chords should be struck with the slight break of violin-chords.

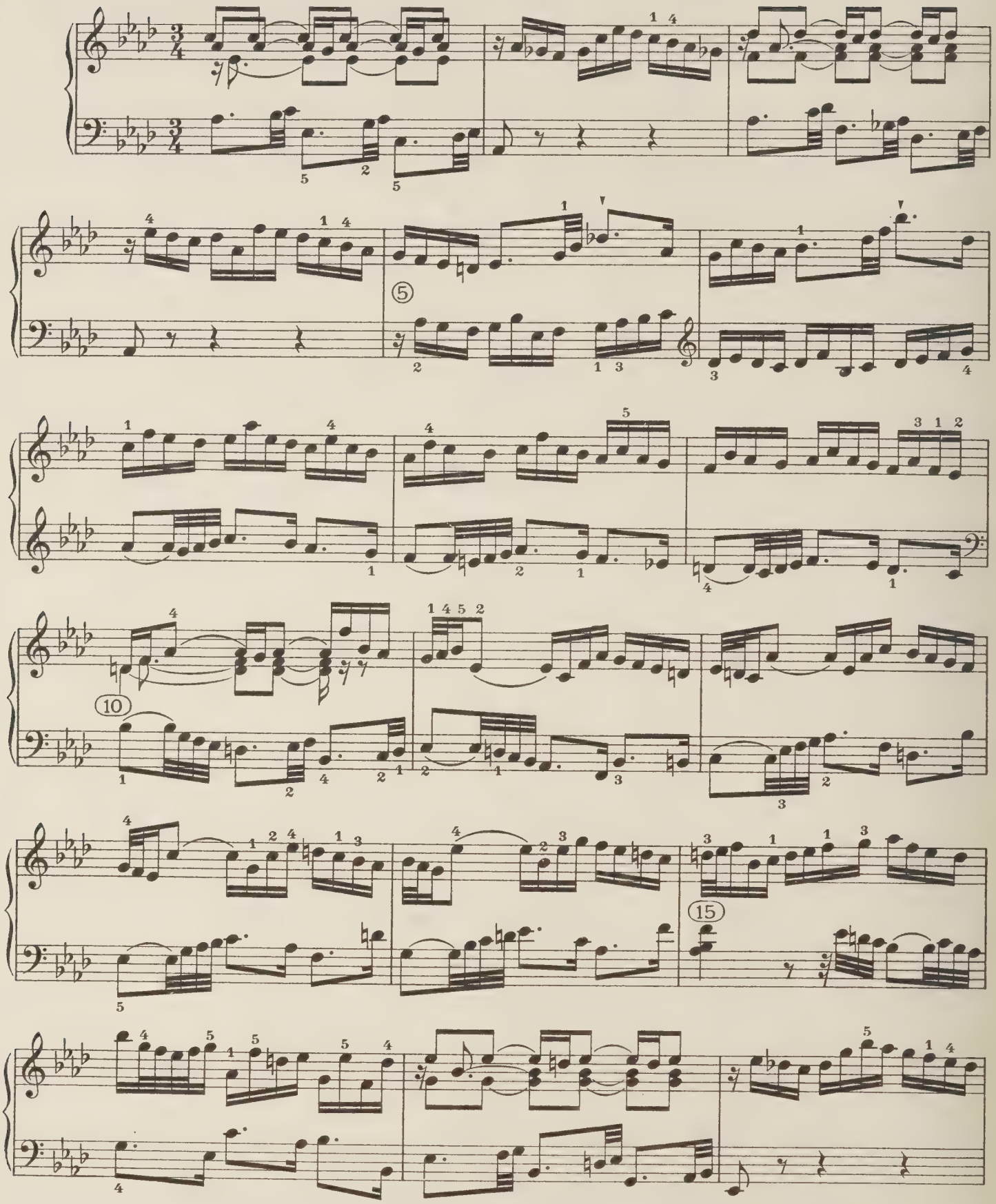
FUGUE XVII

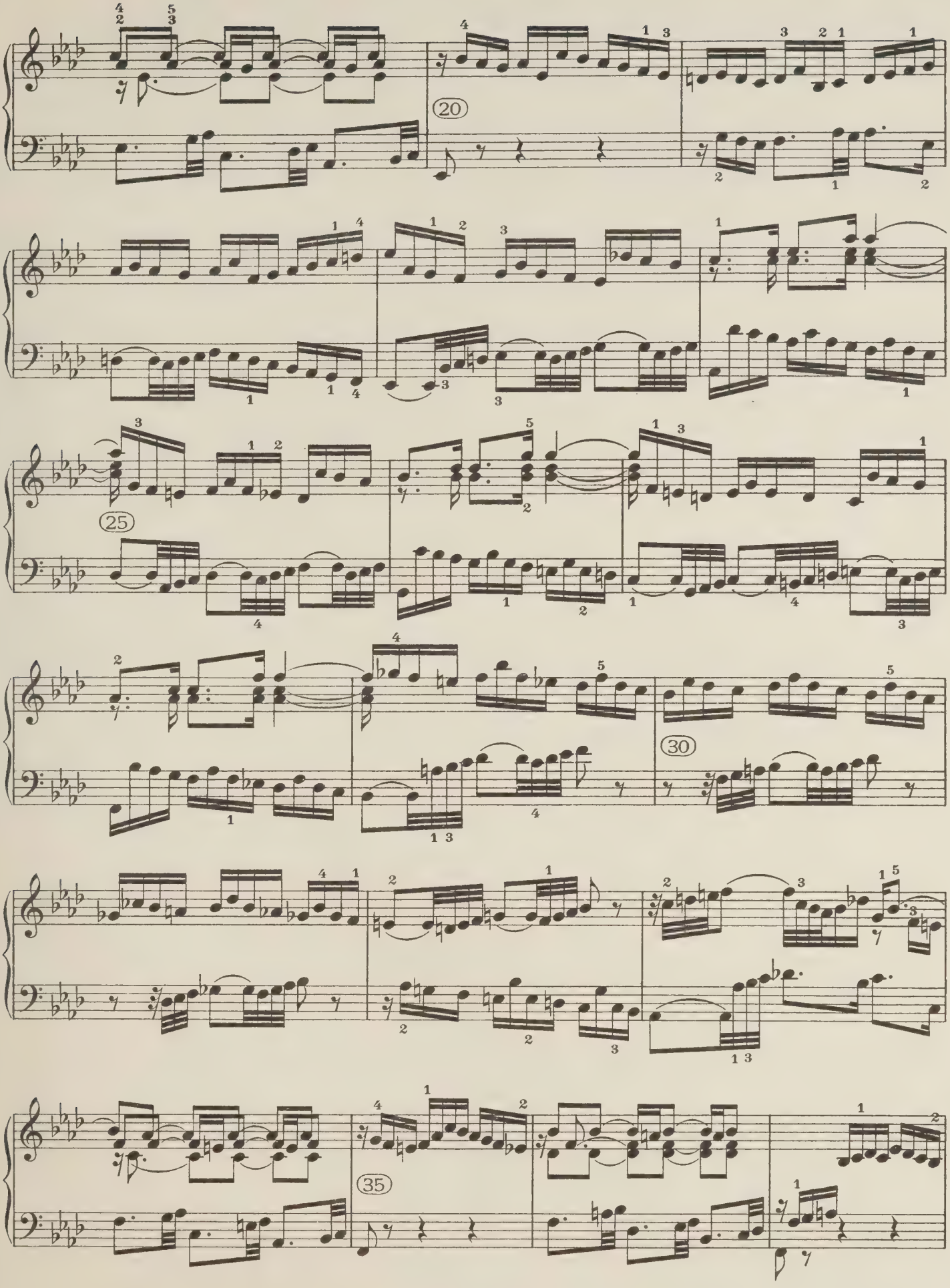
THIS Fugue, now one of the greatest in the forty-eight, was first written as a Fughetta in F major, ending at bar 24. In that form it was obvious that the burst of four-part writing in bars 22 and 23 meant a climax; and now that it is double its early length this Fugue still characteristically reserves the four-part passages for great moments, such as the entry of the bass with reversed accents in bar 37. The Fugue is written in Triple Counterpoint of Bach's usual type, the Subject with its varied rhythms and wide intervals being contrasted with two Countersubjects, the one a slow descending chromatic scale and the other a winding coil of semiquavers. This semiquaver counterpoint is, however, not always represented by the same notes throughout the Fugue. But its figure in bars 6-7 is established well enough to bear inverting as the basis of the important Episode of bars 10-14, a fresh piece of Triple Counterpoint which in the course of this Fugue goes through four of its six possible permutations. As far as the semiquaver Countersubject is preserved during the entries of the Subject, it is put into new harmonic positions, and thus (perhaps with no special design on Bach's part) presents the unusual combination of Double Counterpoint in the fourteenth (bars 22-24) and, as the rich added thirds prove, in the tenth (bars 32-33). The player will not fail to do justice to what was once the final climax in bars 22-23; and he will take particular care of the suspended G of the tenor which launches the Fugue into its larger career in bar 24. The Triple Counterpoint Episode re-enters in the middle of bar 27 (let the bass sing out sweetly to establish its identity with the top voice of bar 10). In bar 34 notice the premonitory figures of the Subject in the alto and soprano. Make them distinct in a *crescendo* which leads up to, without masking, the real entry in bar 35. This point is thus the opposite of that in bar 5, where the alto's allusion to the Subject must on no account be emphasised, it being abundantly clear so long as the notes are played at all. The reversed-accent entry of the bass in the subdominant in bar 37 is, as already mentioned, a big event, marked by a four-part harmony and leading to the firm and final re-establishment of the tonic. Mark the three descending steps of the semiquaver figures in the bass, across the accent, and downward in fourths, G♭, D♭, A♭ to E♭ in bar 40. The passage severely tests the player's singing tone in the First Countersubject. In bars 41-44 draw a long singing line over the slow chromatic descent of the soprano, and see what the outside fingers of the left hand can do by way of a powerful bass. The rest of the climax must fire the feeblest imagination; it even impresses the eye. In the five-part close (bars 48½-50) it is easy enough to bring out the Subject; the difficulty lies in the necessary emphasis on the First Countersubject below it. The *tempo* is a very moderate four, almost a swinging eight, so that the *ritardando* required for the last four bars need not be sudden or violent.

The British Museum autograph seems to have finer and later readings than that of this particular Fugue in the Berlin Royal Library, or than any other MS. It is therefore followed here without giving alternatives.

PRELUDE XVII.

[Moderato e cantabile.]

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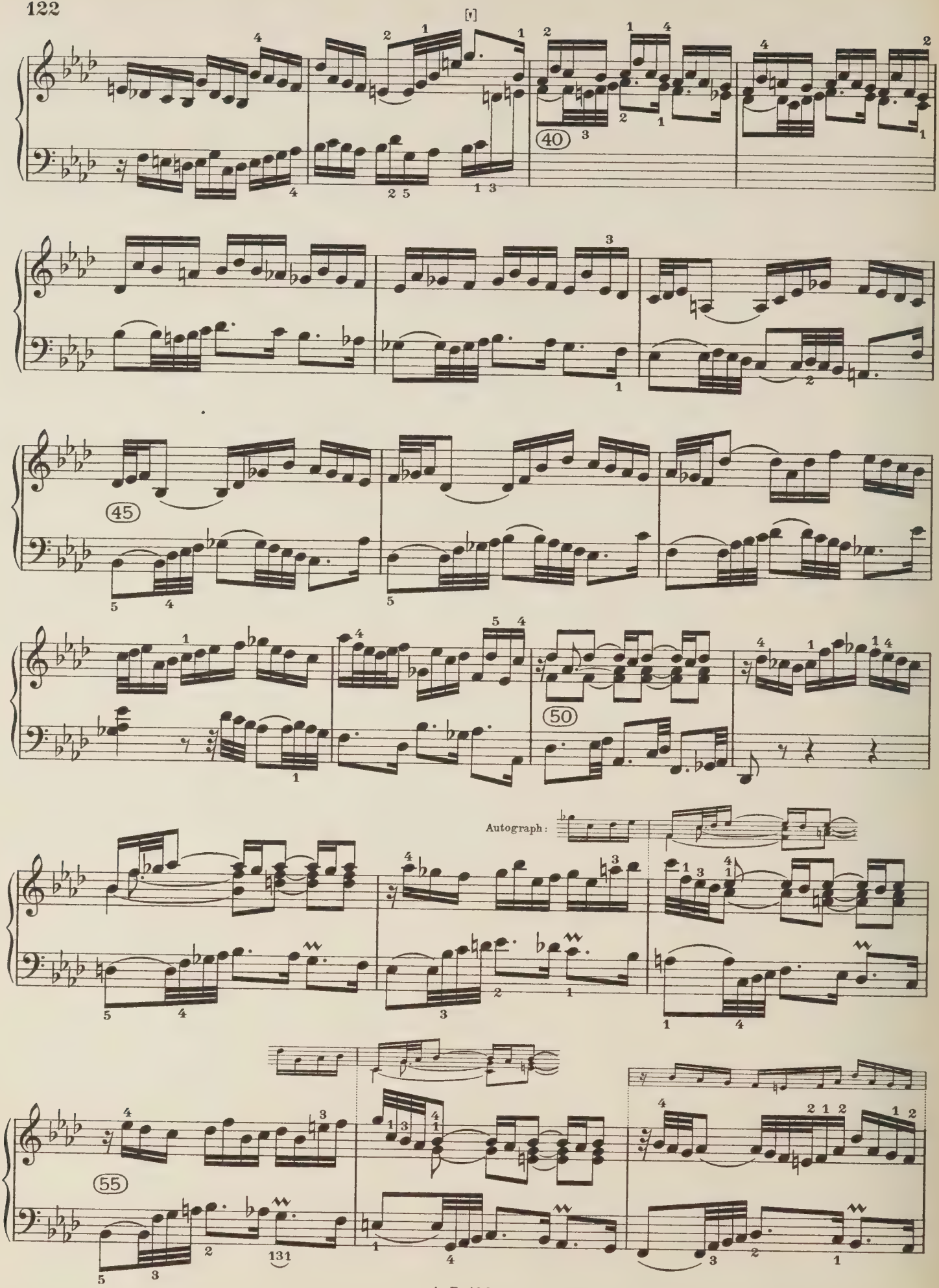
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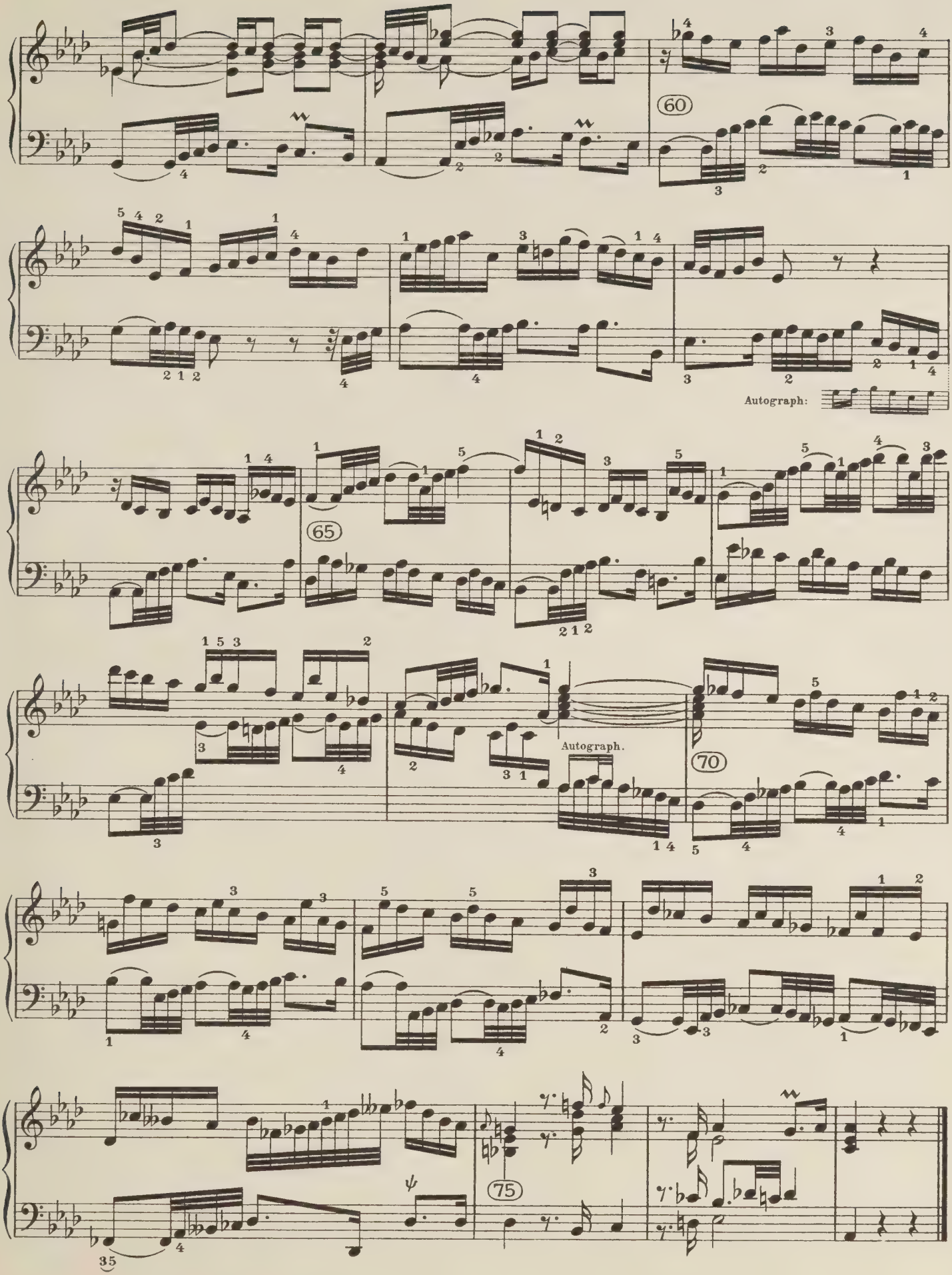
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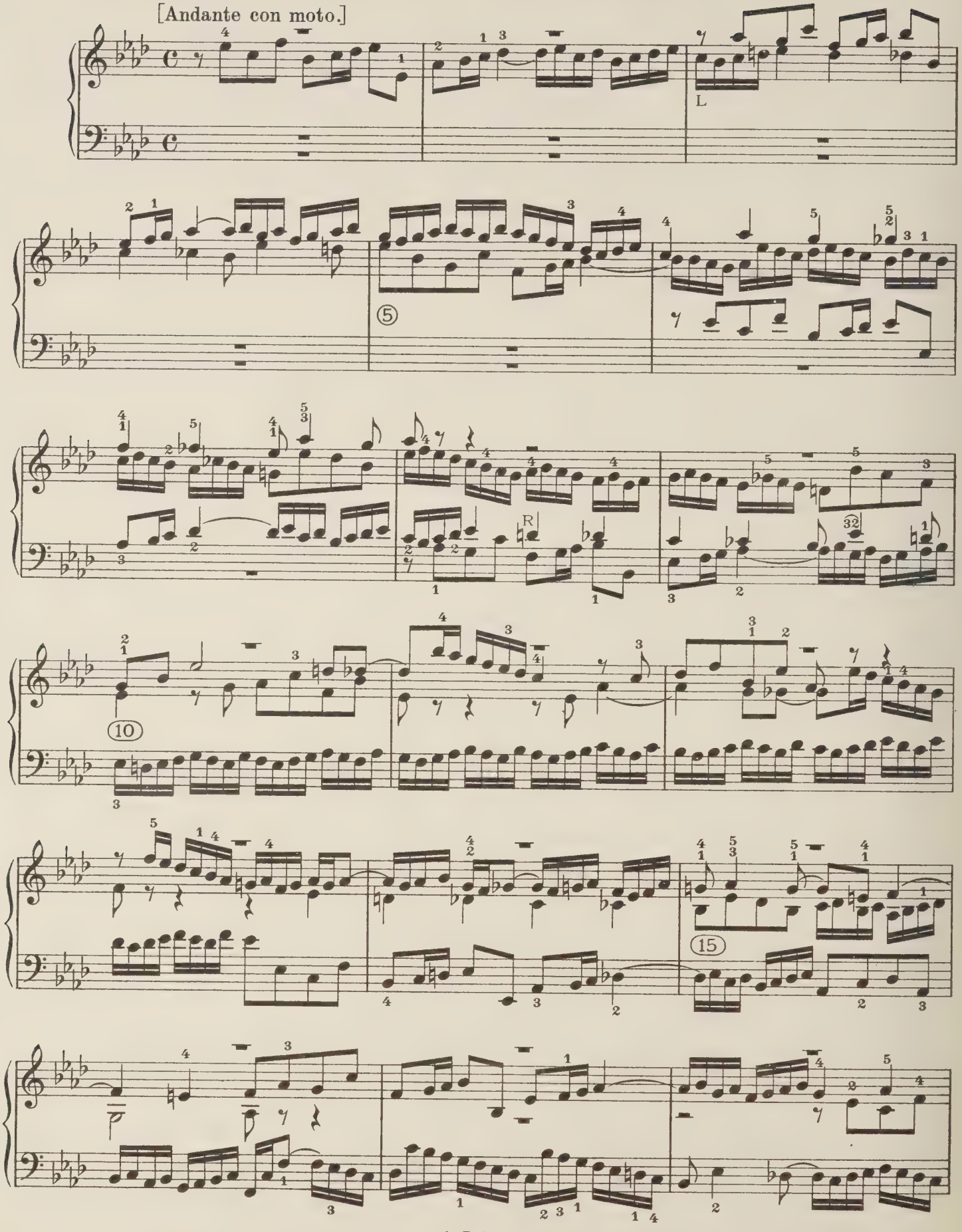
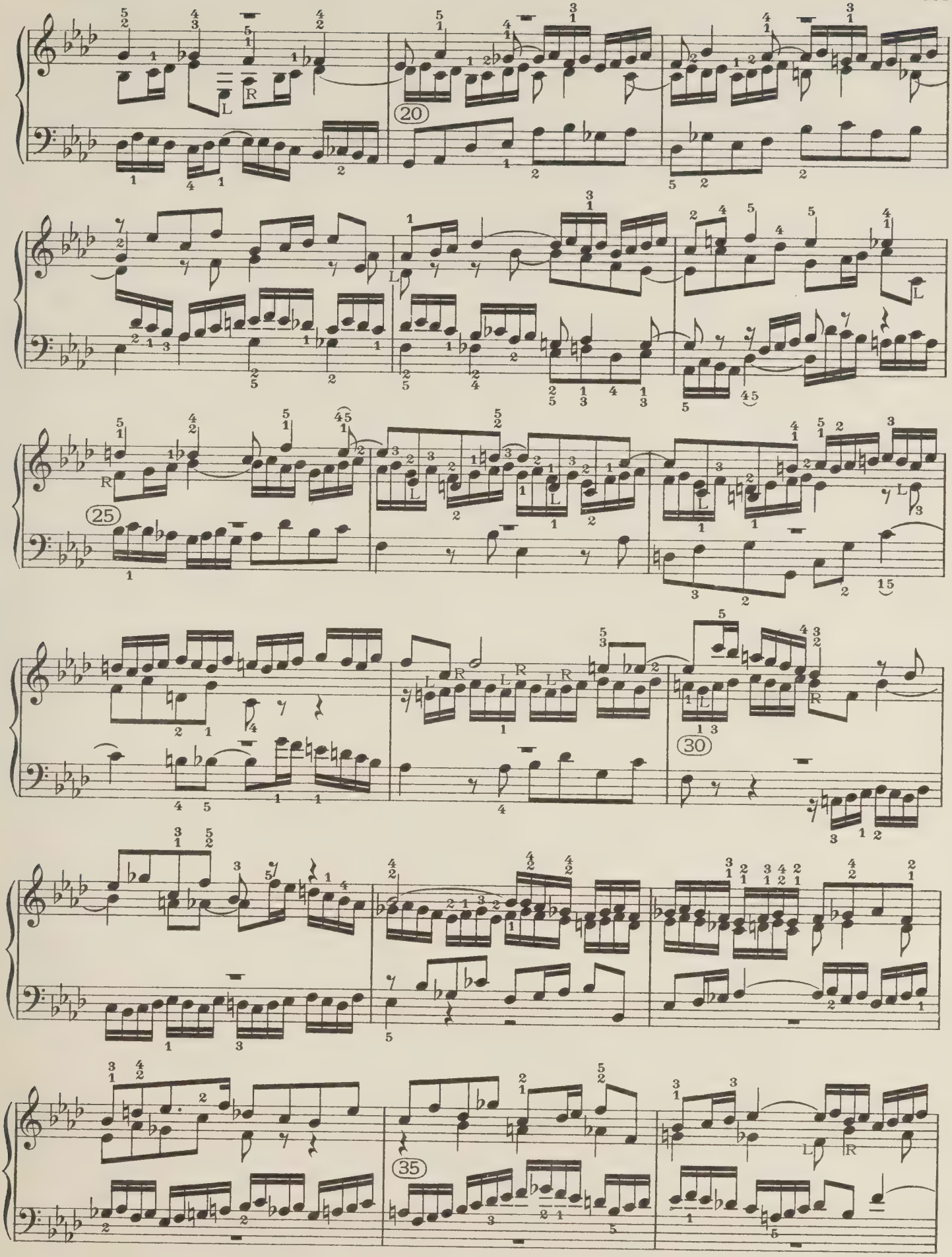
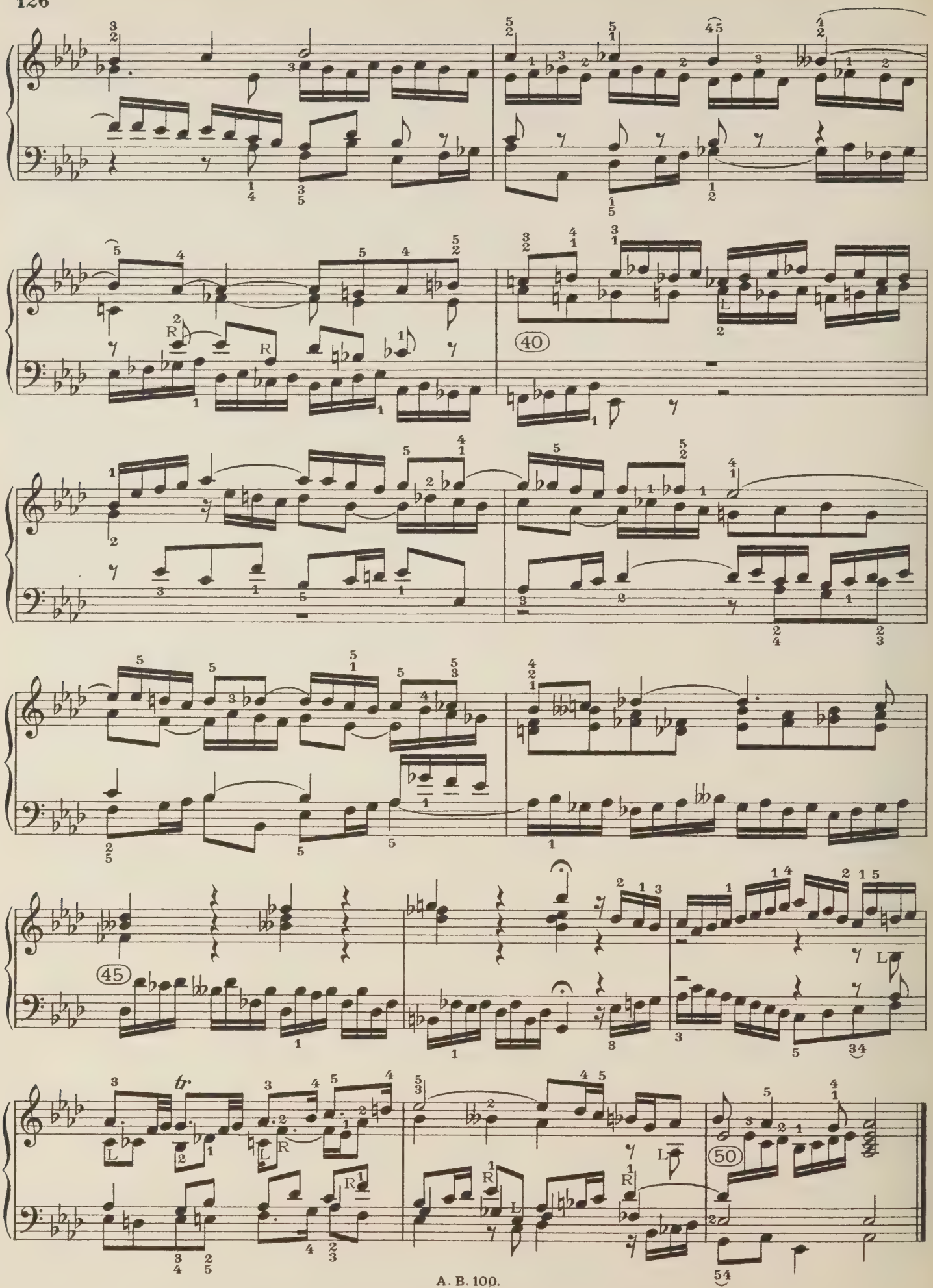
FUGUE XVII.

a 4.

[Andante con moto.]



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PRELUDE XVIII

If a traditional illusion has made a slow movement of the second F minor Prelude, there is an opposite danger with its twin brother, this G♯ minor Prelude, which happens to put its most tempting running figures into the first bars, and to draw immediate attention to the broadest and most sonata-style aspects of the phrasing by the autograph *piano* and *forte* marks. These prove that the first two bars should, on the pianoforte, be given in a moderate *mezzo-forte;* nor should the marked *forte* exceed that. But the player should not risk a toboggan-run with his *tempo* until he has made sure that none of the melodic and rhythmic grace of bars 18-20, together with the subtle chromatic gradations of bars 23-24, have escaped his touch. The beautiful reading of E♮ in the bass of bar 6, according to the British Museum autograph, is carried on by Altnikol under Bach's own direction to the corresponding B♮ in bar 22. Some of Altnikol's other readings are likewise adopted here, as being evidently Bach's final decisions. In bars 44-45 one of the MSS. shows interesting evidence as to the evolution of *appoggiaturas* and the reasons for not writing them in full; the passage here reading as *repeated* quavers (two B sharps and E sharps), and the idea being, both in that and in the final form, rhythmic instead of ornamental. Note Bach's slurs where the detail is harmonically an *appoggiatura*. No reason can be found for the omission, in all MSS., for the *appoggiatura* in the latter half of bar 31. Of course, they are all to be played as quavers.

The dark left-hand chords in bars 47-49 should be slightly broken, like violoncello chords (compare bar 69 of the F minor Prelude.) The first theme, wherever it occurs, must be treated as an unbroken flow of semiquavers, joined imperceptibly by the two hands (bar 1, the link at bar 15, and bar 41). The double counterpoint in bars 8-11 must be equally expressive in both parts: nothing could be worse than a *staccato*-quaver notion or chopped-up phrasing that would reveal its ineptitude when the passage is inverted in bars 36-40. Elsewhere the quaver-basses, especially when disjunct, may be quite well detached.

Students who develop a healthy curiosity as to more MSS. authoritative readings than can be given here will find it well justified by consulting the editions of Bischoff, Kroll (Peters and *Bach-Gesellschaft*), with all their notes and appendices. No other piece in the Forty-eight has so many interesting alternative readings.

FUGUE XVIII

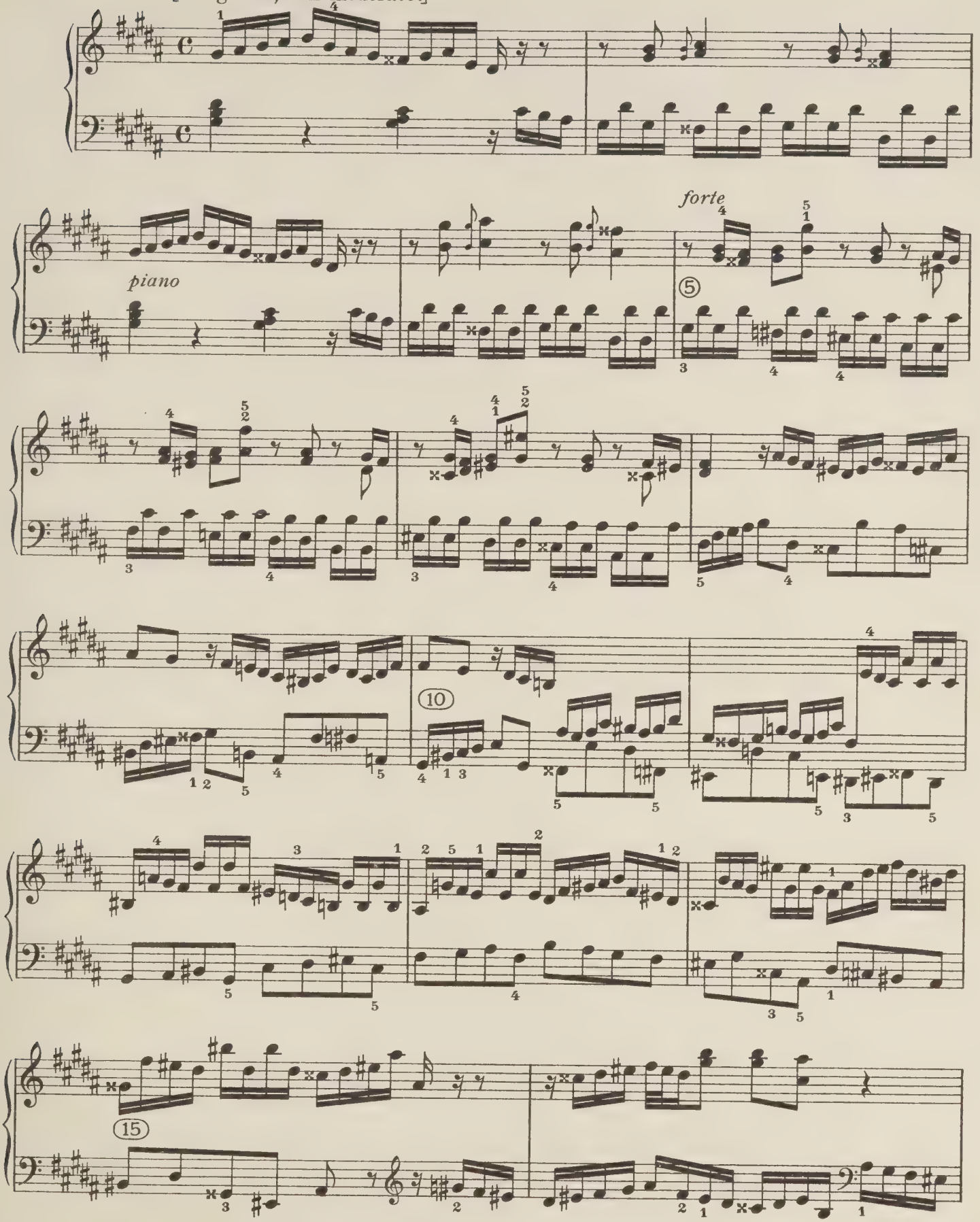
The counterpoint in bars 5-8, though not reproduced with the next entry, sheds an unexpected light on the tonality of the Subject, and is used several times later, both as Countersubject and in Episodes. It demands a singing tone. Episode 1, occupying bars 9-12 before the entry of the third voice, should, by its compressed modulations, warn the player against too quick a

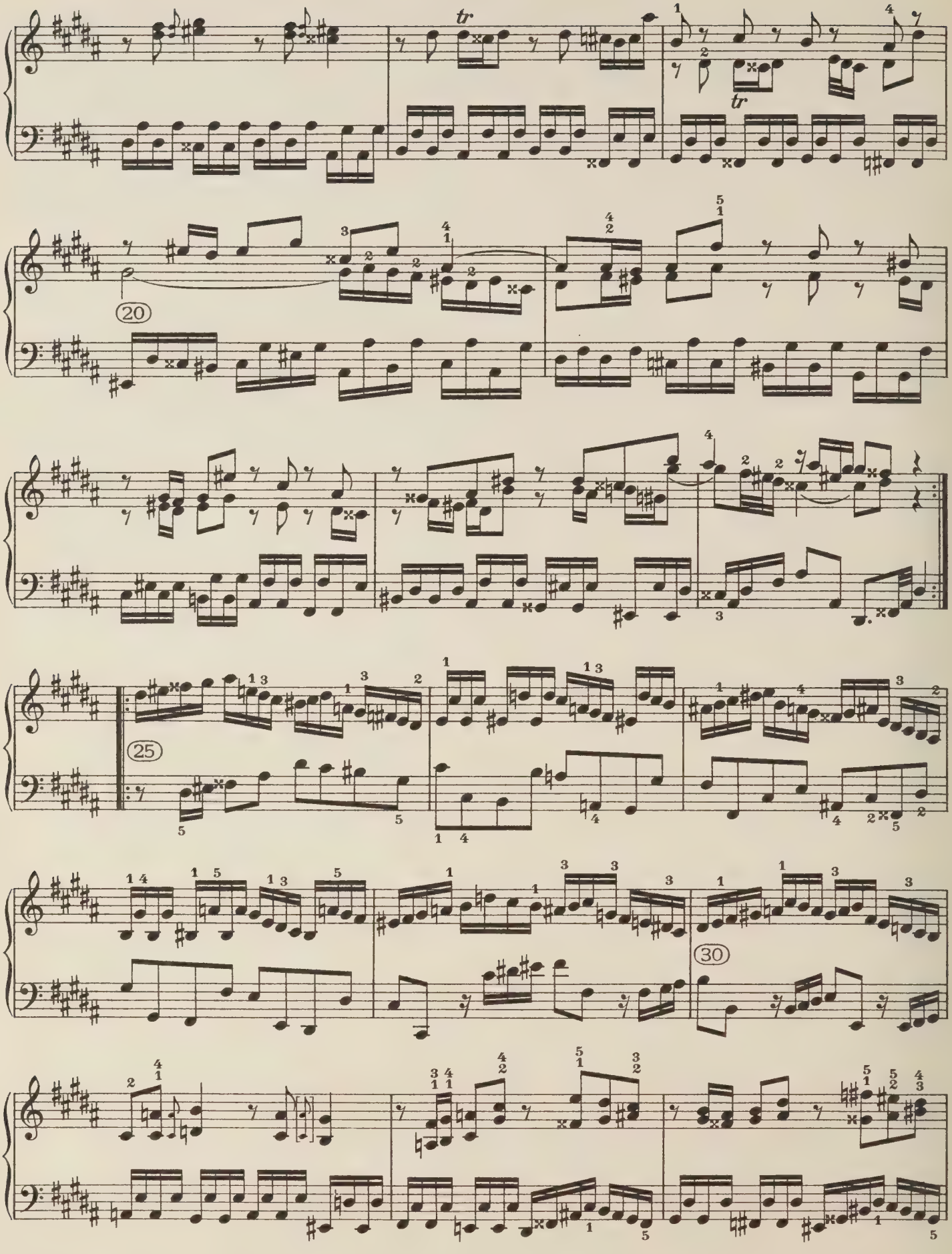
tempo for this large and thoughtful design. The new figures here outlined take more definite shape in the link-bars 17-18 and Episode 2, bars 23-32. After the Exposition there are no less than four entries of the Subject widely separated by Episodes, before the first section of this Fugue ends with a formal half-close on the dominant in bar 61. The deep bass entry in bar 55 should accordingly mark a broadly prepared climax, and the half-close will bear a slight *ritardando*, and even a pause, on the second quaver (Fx) in bar 61. After this, the player having taken a breath after the pause, a Second Subject is exposed in all three voices (treble, bar 61; middle, bar 66; bass, bar 71). The counterpoints, though derived in interesting ways from previous material, must be taken very lightly; the chromatic new theme is all-important, and itself indicates a very quiet tone, like all of its kind when given separate exposition. An extra entry in the treble (bar 79) leads to an Episode (derived from its rising portion) which, in the long line drawn by its bass from bar 85 onwards, indicates a *crescendo*, the culmination of which catches even the eye at the dominant pedal and the crowd of semiquaver detail about bars 90-96. And so indeed this section ends by breaking into the combination of First and Second Subject in a sonorous position (bar 97). The player should make the most of the different tone-colours produced simply by the five positions of the combination—viz., besides that of bar 97, the ringing soprano-tenor position at bar 103; the viola-violin *cantabile* colour at bar 111 (the only major-key entry in the whole Fugue); the deepest and most sonorous position of all (tenor-bass) at bar 125; and the close middle position with actually crossing parts, over a deep and primitive root-bass, at bar 135. The foundations of the final climax are to be laid by the bass in bar 128, where, on the fifth quaver, it takes up the second figure of the theme, which is imitated in a pile of sequences in two different octaves by the other parts, such canon in three octaves being a favourite means of climax with Bach. The shake given by Bach to the penultimate note of the Second Subject can be supplied wherever playable. It will have a turn at the end. It is a very necessary means of protecting the Second Subject from an undesigned resemblance to the occasional counterpoint of the first section. The *appoggiatura* in bar 142 (for once noted by Bach as a semiquaver) should be quite short, as printed here.

The *tempo* should give a leisurely impression of undisturbed movement, with a rather distinct second accent in the middle of the bar, which, however, should be absent in the Second Subject. There is no room for any touch but a *legato*.

PRELUDE XVIII.

[Allegretto, ben moderato.]

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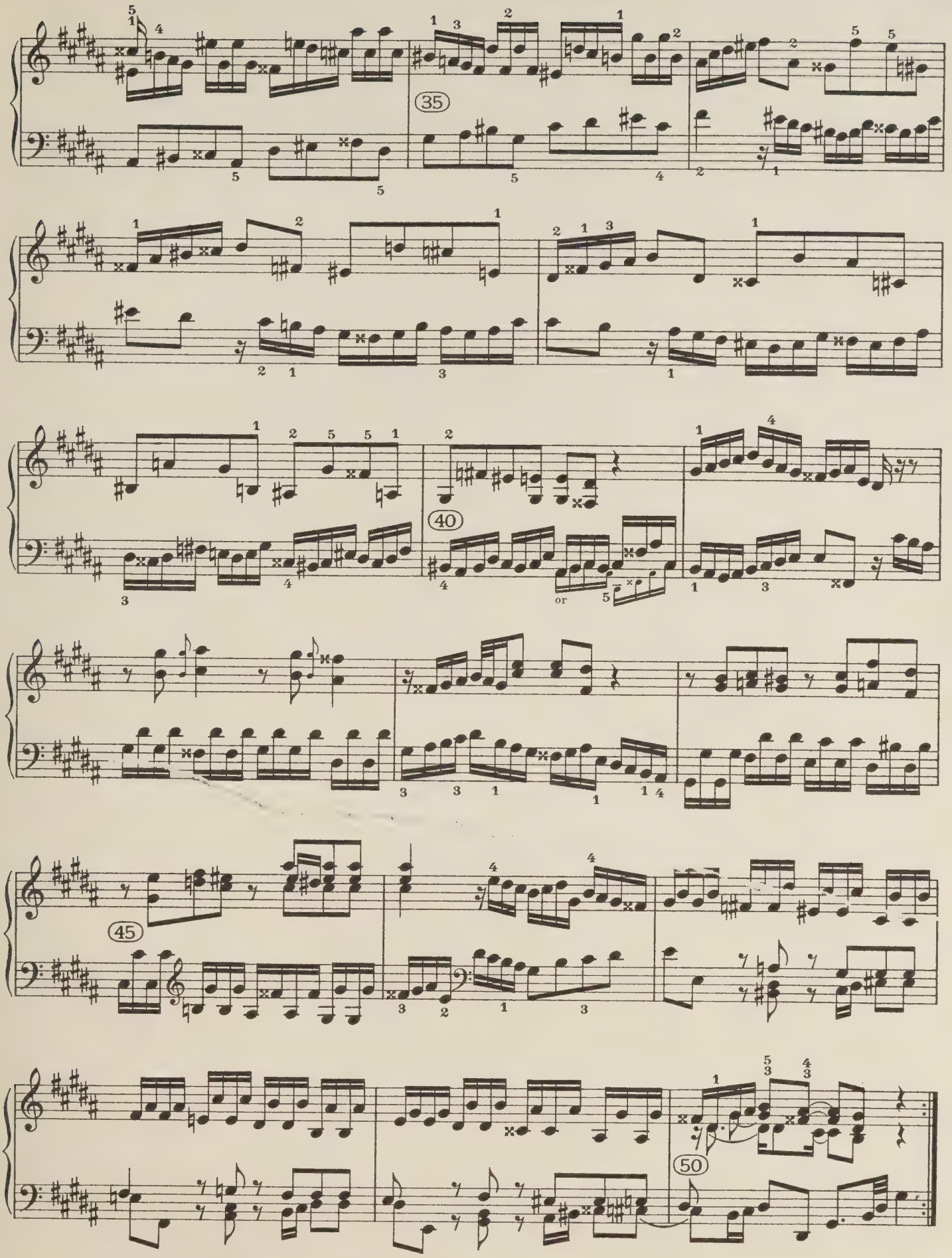
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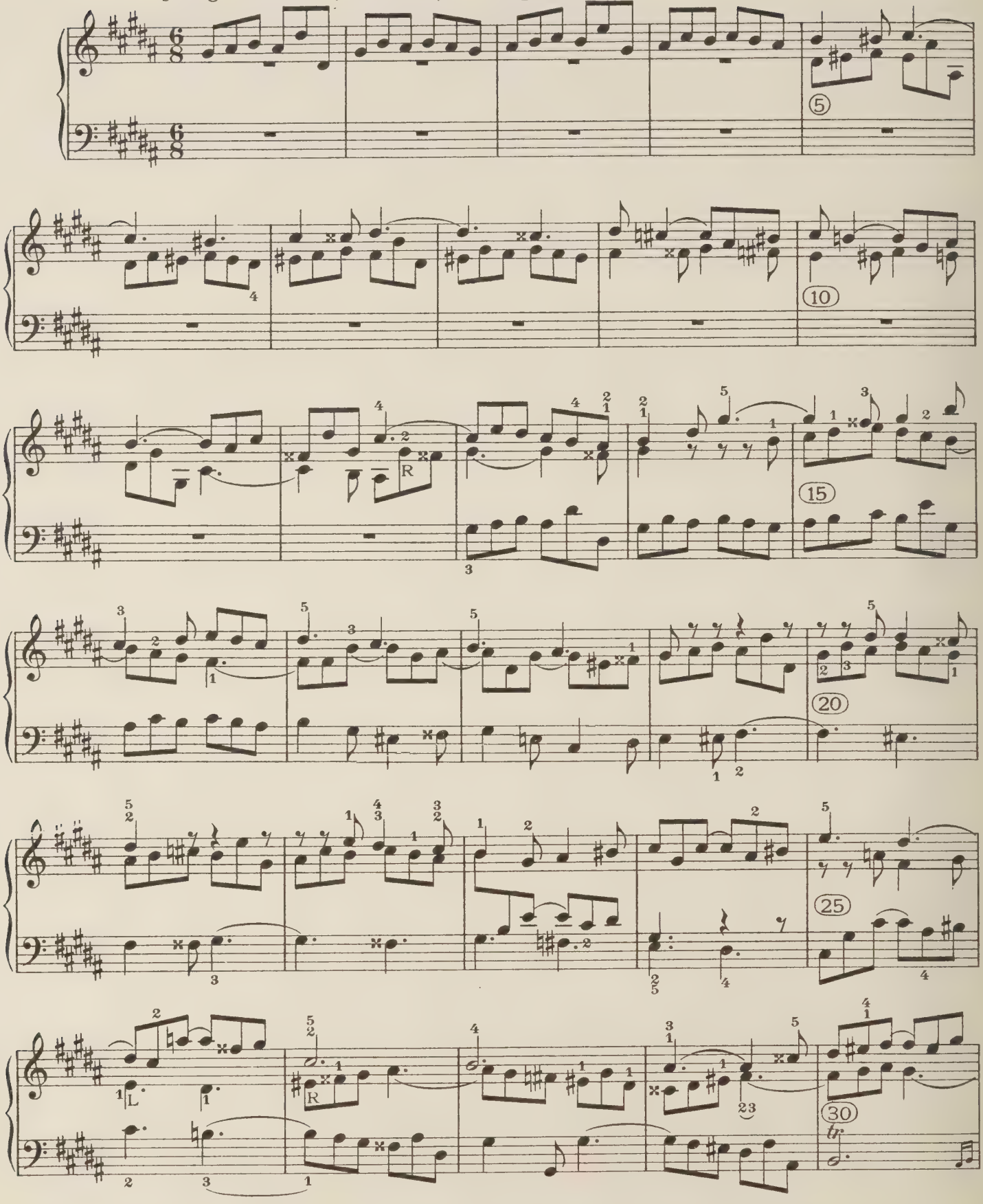
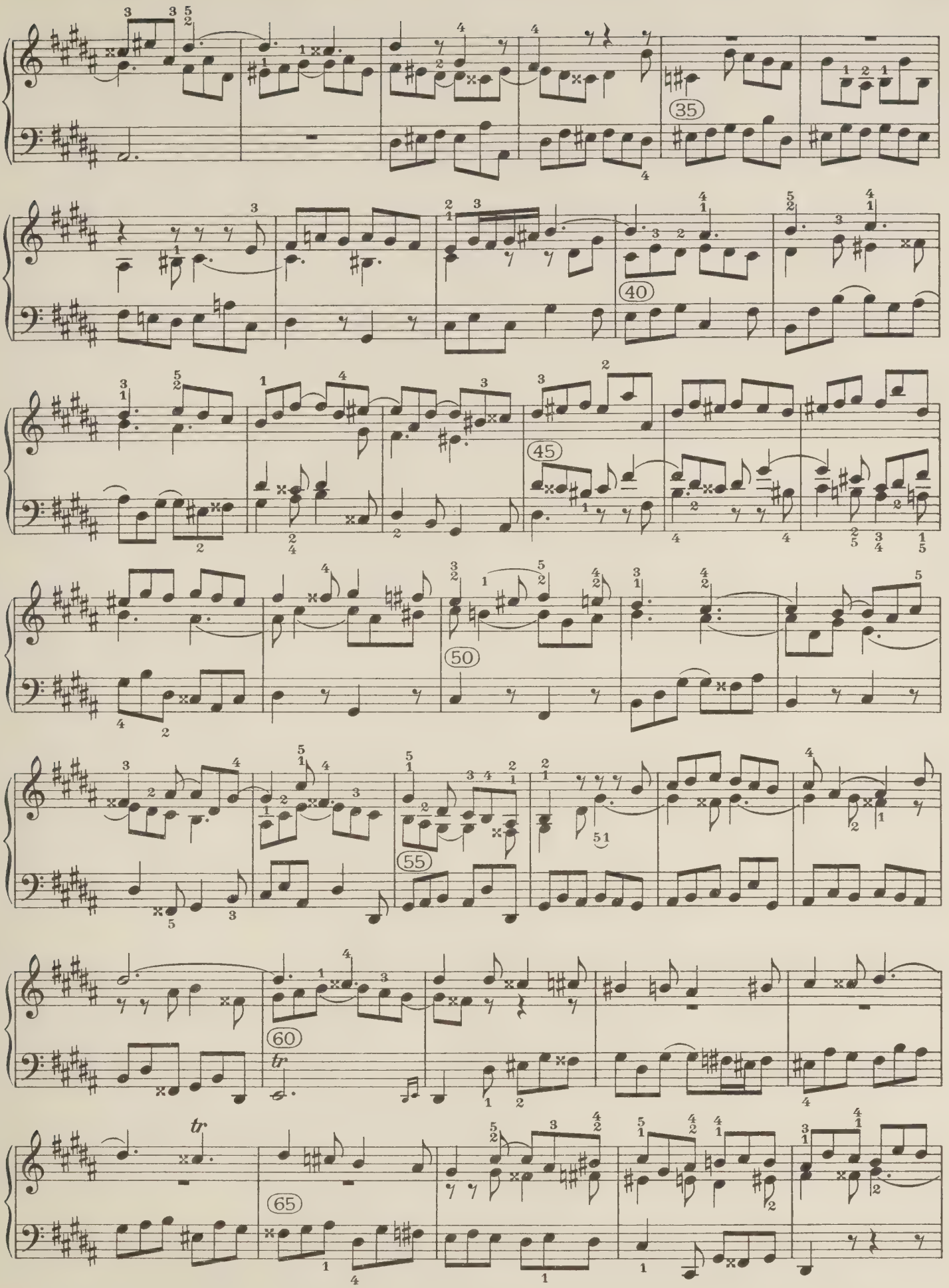
FUGUE XVIII.

a 3.

[Allegro moderato, con moto, ma sempre cantabile.]

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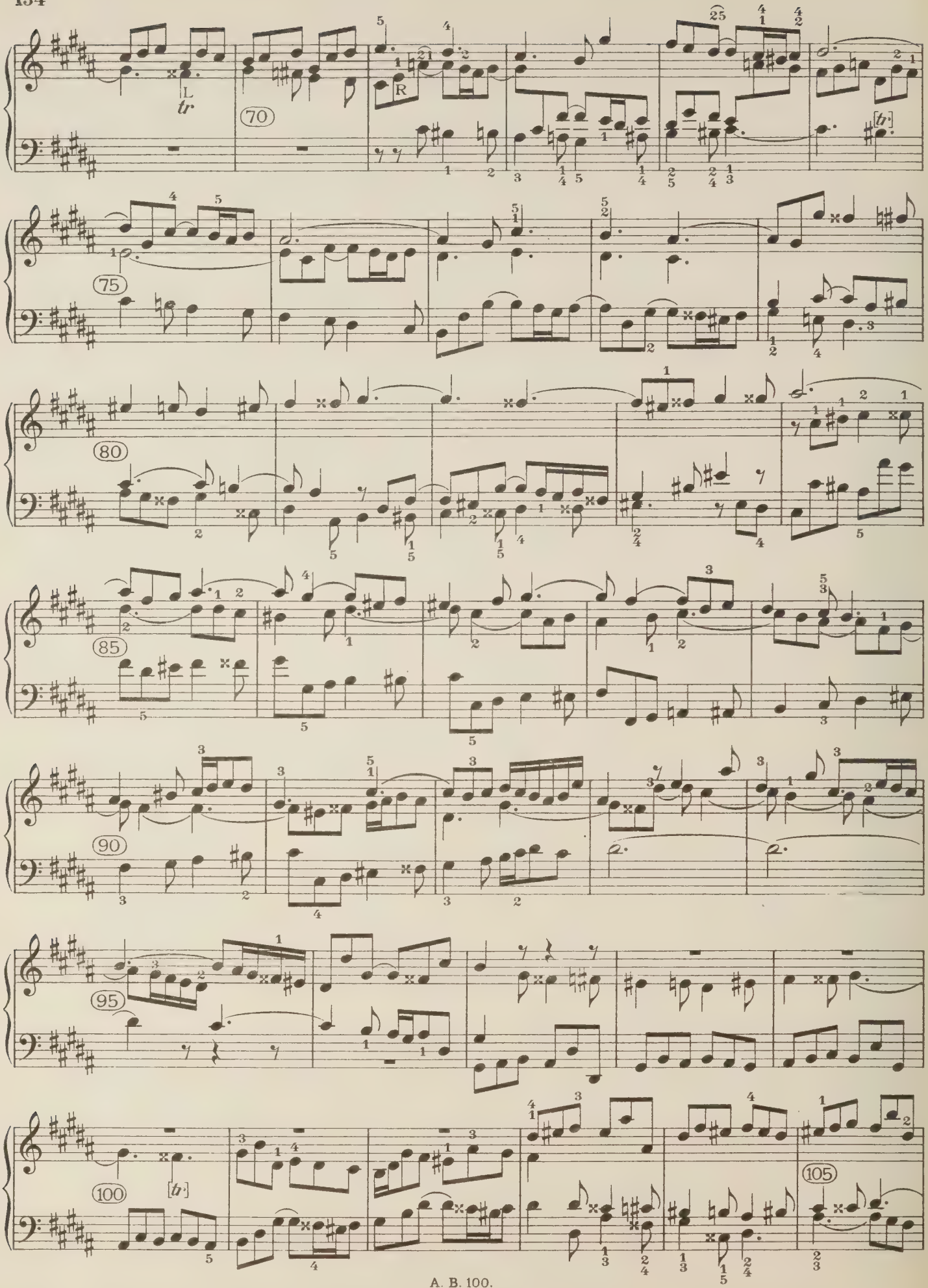
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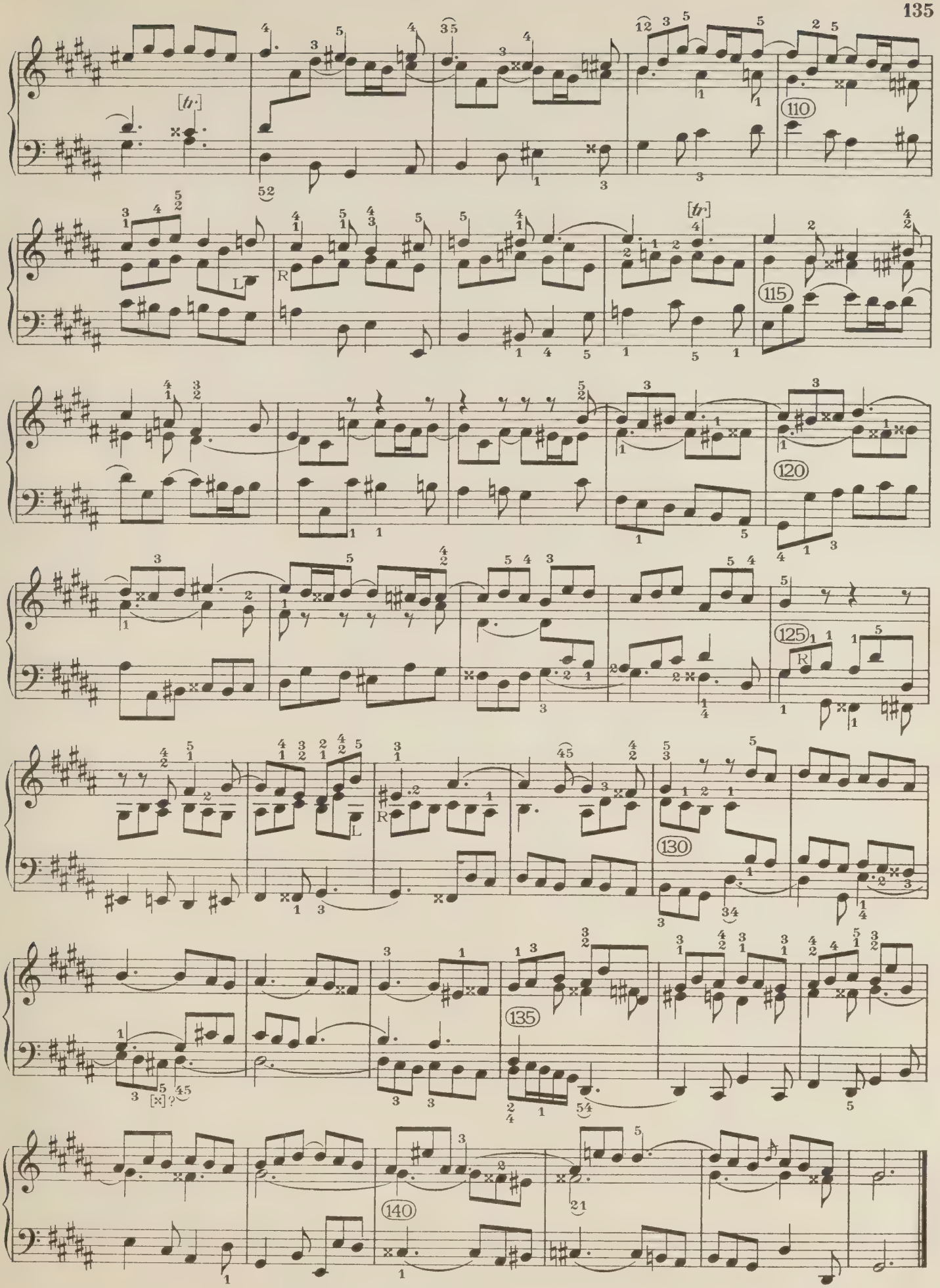
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PRELUDE XIX

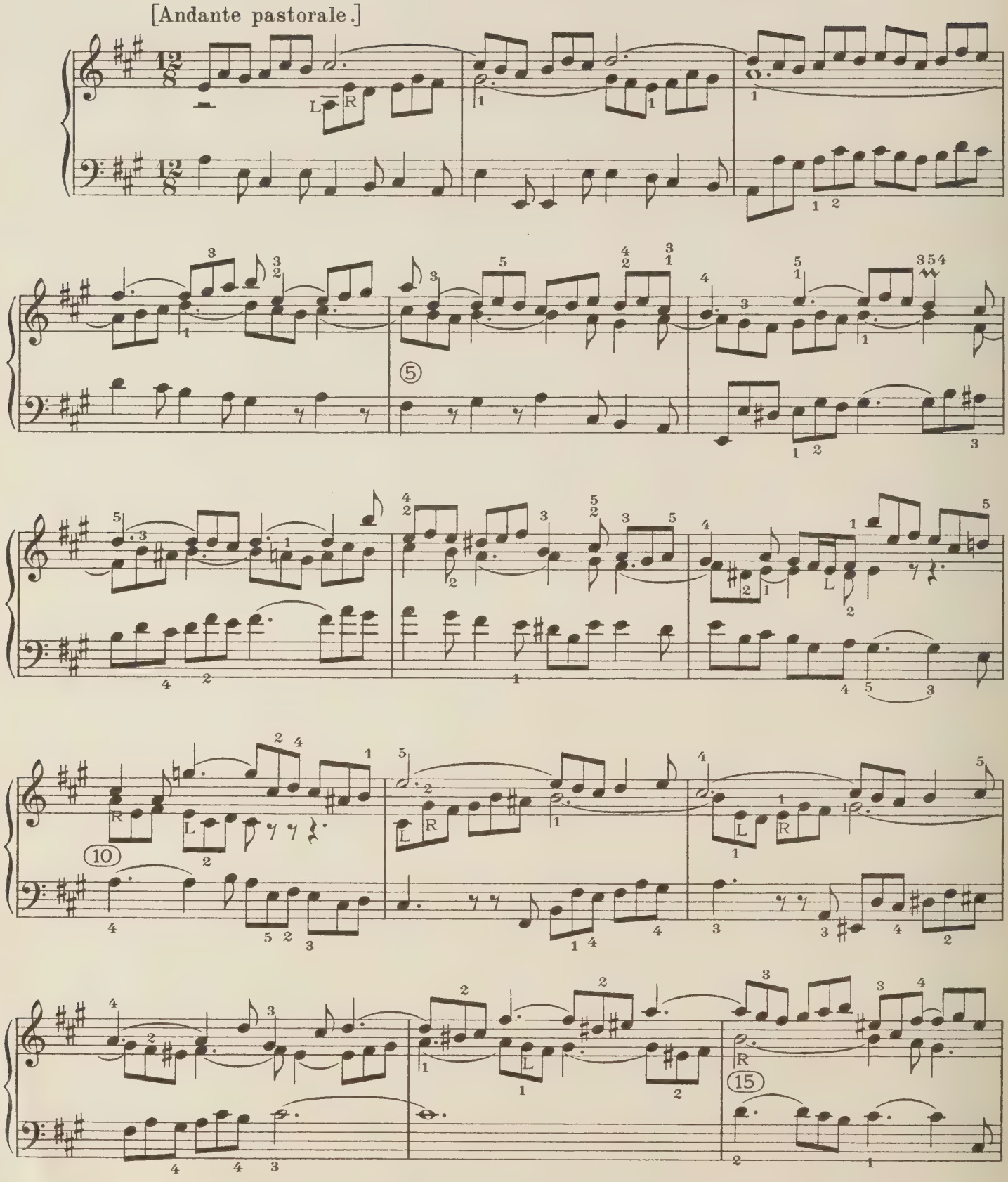
THE *tempo* of this little Pastorale is given by two details—viz., the swinging bass figure in the first part of bar 2, and the cadence in bar 9, where, by the way, the treble pretends to be a new part in the middle of the bar. Bars 20-21 are another incident demanding leisure for its appreciation in performance. With the best tone-production the piece will easily bear a *tempo* no faster than that of the Pastorale in the *Christmas Oratorio*. (The Pastorale in the *Messiah* represents a *tempo* just too slow for this.) No *ritardando* or *rubato* is advisable. As usual with Bach, this piece must first be grasped in big paragraphs, the more so as its phrases are of irregular lengths, more like Handel's than the four-bar rhythms which are so inexhaustible in Bach's treatment of melodic forms. The first paragraph ends with the above-mentioned close in the dominant in the middle of bar 9; the division after the first quarter of bar 6 being self-evident, but (as will afterwards appear) less important to the whole design. At the beginning of bar 9, however, the bass has already undermined the cadence by starting the inversion of the main figure. This the other parts take up, and a development ensues (on the direct figure). Laying no stress on the close in F♯ minor at bar 16, this development works its way back to the dominant of A in bar 19, and leads back to the tonic by the same bar (an octave lower) that led to the development. (The *appoggiatura* is written by Bach in his usual indefinite notation as a quaver; the dotted crotchet is the best value here.) Now comes a formal appearance of beginning again in the tonic, and perhaps no single note has ever combined more threads of the musical history of three centuries than the second bass-note of bar 20 with its gesture of behaving like a merely homophonic bass contented to devote itself to marking key-notes. With bar 21, however, the bass revives and again, in terms of bars 9 and 19, leads to the subdominant. In that key we have a recapitulation of bars 1-9 with happy new lights on the tonality (compare bars $2\frac{1}{2}$-3 with bars $23\frac{1}{2}$-24, and note other details later), and with the upper parts interchanged. This, of course, leads to the tonic, closing therein at bar 30, on to which is grafted a Coda (over a tonic pedal) by the same means as that which grafted the little development on to bar 9.

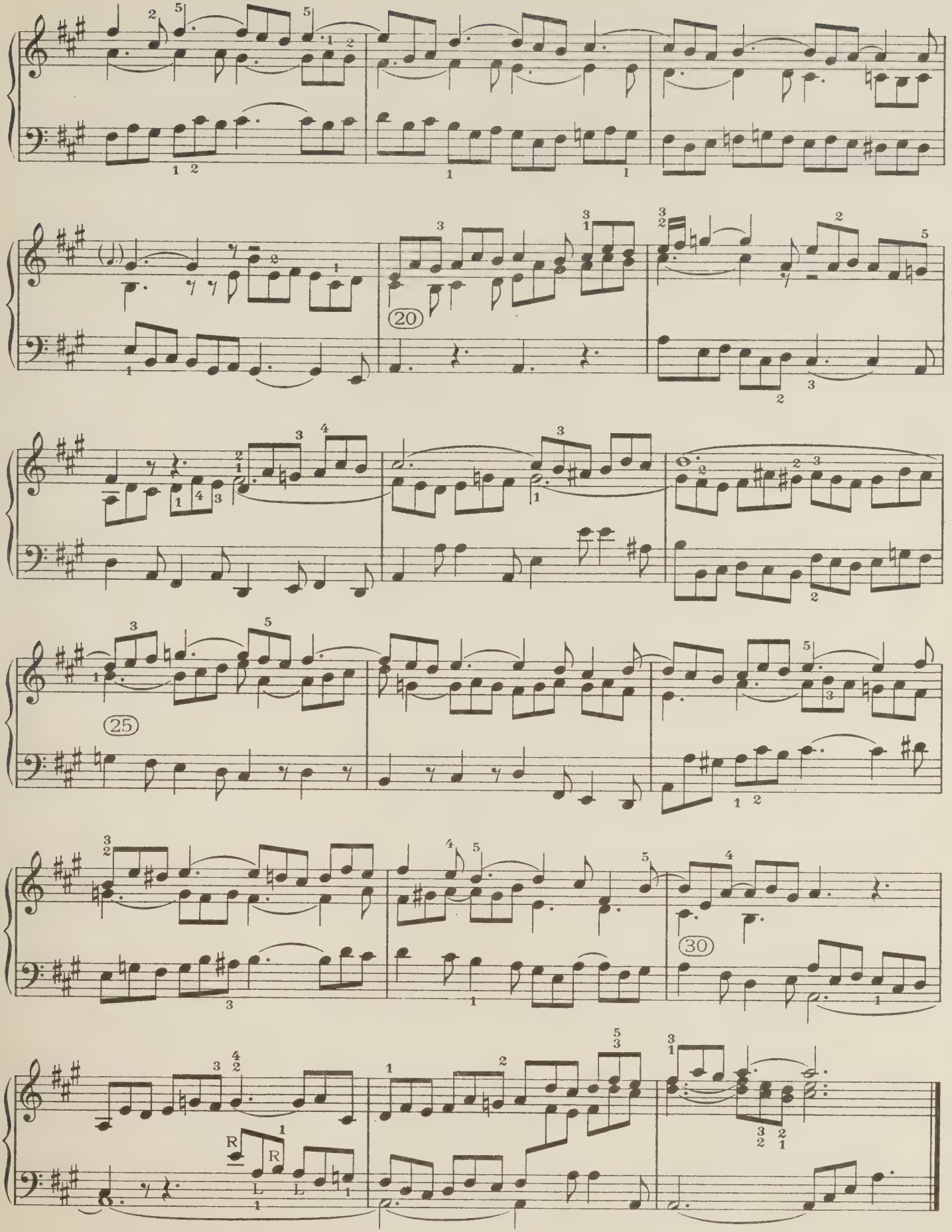
FUGUE XIX

THE syncopations of the Subject turn out to be identical with the ordinary dotted rhythms of the other parts into which they dovetail. A playfully jerky antiphonal dialogue should be expressed by means of this fact, which thus determines the *tempo* of the piece within narrow limits; too much accent to be quite satisfied by counting four in the bar, but far too brisk a trot for eight. (Remember that counting is not the same as conducting; good conductors prefer to beat twice as slow when counting becomes quick.) In the right *tempo* a temptation will be felt (and may reasonably be indulged) to treat these dotted rhythms (both normally and in cross rhythm) slightly in *stile francese* as Bach understands it—*les double-croches un tant-soit-peu pointées*, as Couperin once indicated—*i.e.*, those semiquavers that follow a dotted or tied note arriving just so late as to jerk a little nervously towards the next notes. The second figure of the Subject forms a smooth current to carry the whole; and, both direct and inverted (see already bar 6), is the staple of the Episodes. With its aid the Fugue remains graceful throughout, and the playful raillery of the syncopations and dotted rhythms need never assume a nagging expression.

The readings of some of the Altnikol MSS. are evidently authentic final improvements on the British Museum autograph, and are accordingly adopted here, with the exception of the delightful bottom notes in bar 16, which presumably had to be sacrificed to the instrument Altnikol had at home. (Throughout Book II. Bach writes for larger instruments than were available to him for Book I.)

PRELUDE XIX.

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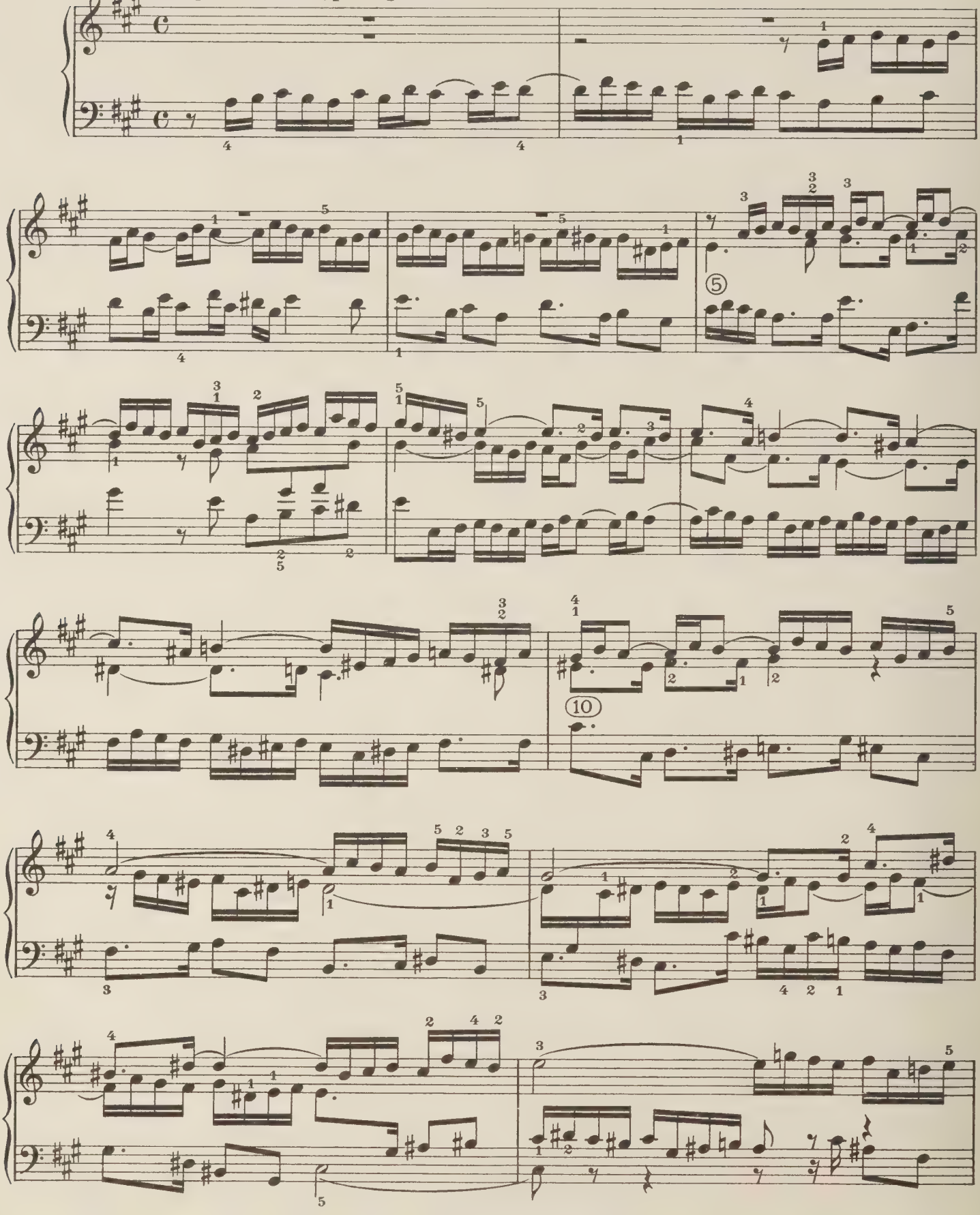
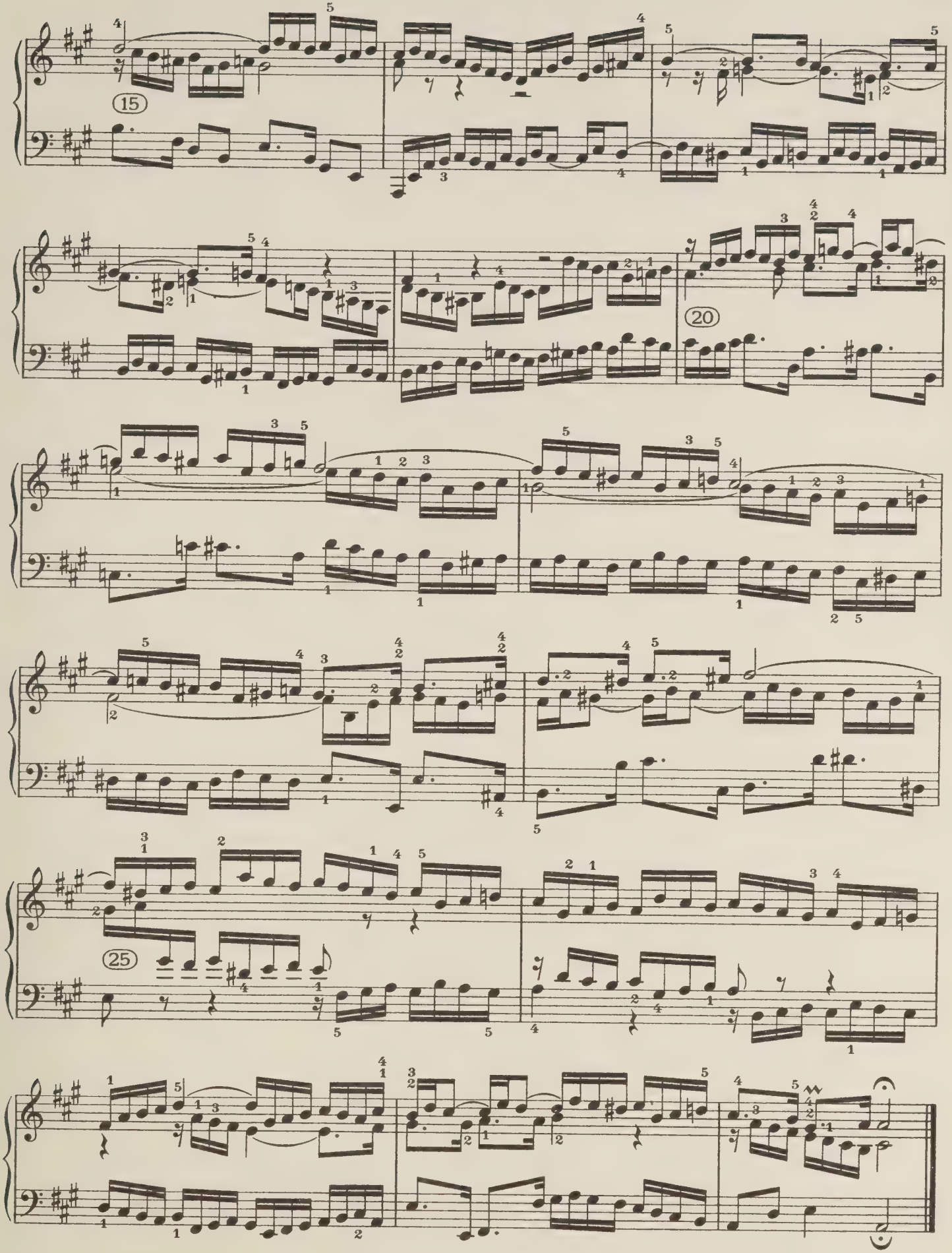
FUGUE XIX.

a 3.

[Allegro moderato, poco giocoso.]

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PRELUDE XX

THE rich outpouring of lyric melody and chromatic two-part harmony, in Double Counterpoint invertible in melody as well as in position, obviously demands an expressive *legato* and *cantabile* in every note. The test phrase for the player's powers of natural and delicate expression is the joint from just before the fourth crotchet of bar 1 (G♯) to the first note of bar 2. When this and its variation in bars 8-9 and 9-10 can be played with convincing grace by either hand, there will be no further danger of the kind of bickering perkiness which still passes for Bach-scholarship among the superstitious. Another test by which the true Bach-player may be known is his instinctive recognition of the clavichord *Bebung-legato*, or the string-player's *louré*-stroke in the bass of bar 29, covering the whole bar or two half-bars in a *legato* which nearly ties the repeated notes, instead of the commonplace iambic slurring across the beats.

The fascinating and easy exercise of tracing all this wonderful counterpoint in its two pairs of whole-bar and half-bar themes, with their inversions and conversions, must not be allowed to produce a phrasing into nothing but single bars and half-bars. On the contrary, bars 1-3 must be taken together, and answered by the 4-bar period 4-7; and, again, bars 8-10 by 11-12, and thence to the double bar. Only with the quaver-figure of the second theme (bar 6) is it advisable clearly to make a fresh entry with the second quaver of the bar or half-bar, and then, of course, only where it is a full quaver and has not been shortened by overlapping into the last semiquaver of the companion figure. But the fresh entry is very useful after the middle of bar 10 and 12, as avoiding an effect of false relation. The same phrasing should be reproduced in bars 23-24, where it is only in the quaver figure that this half-bar theme is reproduced by inversion. In the first pair of themes it is not right to detach the first quaver from the others, though this occasionally happens later. But the inverted pair treats the first quaver as essential. And nobody would break up this ancient theme as it occurs in Bach's early Cantata *Nach Dir, Herr, verlanget mich*, where it is exactly the rising octave that is most expressive.

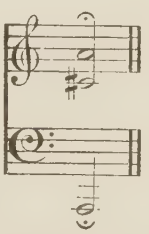
The flow should be very even. The ability to maintain a slow *tempo* without dragging depends entirely on the tone. The pianist should value all the colours attainable by mere variety of position—*e.g.*, the viola C-string quality of bars 11-14, and a flute-like transparency in all passages involving treble leger-lines, a *forte* there being detestable on the pianoforte, when the bass is remote enough to be thin but not deep enough to be impressive.

FUGUE XX

THE crotchets should be weightily detached, but by no means so short as the quavers marked by Bach himself (in his pupils' copies) by dashes which should be applied to all the quavers in the Fugue, except the mainly conjunct ones in bar 9 and the important Altnikol reading in bar 17. In bar 17 (as in the last beat of bar 25) they should be as heavy as the crotchets, if not actually

legato. The slur indicating the phrasing of the First Countersubject is also authentic.* In bar 6 the autograph is preferable to the reading of the pupils' MSS., which carry on the quaver figure (E, C, B, G♯). In one of those MSS., in fact, that reading has been corrected back into that of the autograph. On the other hand, in bar 17 the pupils' reading (E as third quaver where the autograph has B) is finer. It has two points: First, it brings about the entry of the Subject in the same way as that at the end of bar 9 and of bar 25. Theoretically, no doubt, what happens in all three cases is a "tonal answer" with the first note shortened. This fact misleads the player into putting all his detached emphasis on to the last quaver. But the laws of tonal answers are not always, or often, laws of rhetoric; and the real point here is the way in which a few majestic steps (a longer descent each time) drift into the Subject. Rhetorically, then, these entries are best thought of as beginning on the beat and filling out the first interval of the Subject. The second point in these two readings (bars 6 and 17) is that by obliterating the allusion to the quaver-figure of the Subject they confine the use of that figure to the Second Countersubject and the Episodes. As the quaver-figure is itself obviously a diminution of the crotchets of the Subject, and as it takes a very neat and clear form in the Second Countersubject (see the bass of bar 7), whereby it completes a powerful Triple Counterpoint which is heard five times and in four out of the six possible permutations, it is well that its character should not be weakened by merely casual appearances that contribute nothing to its episodic development.

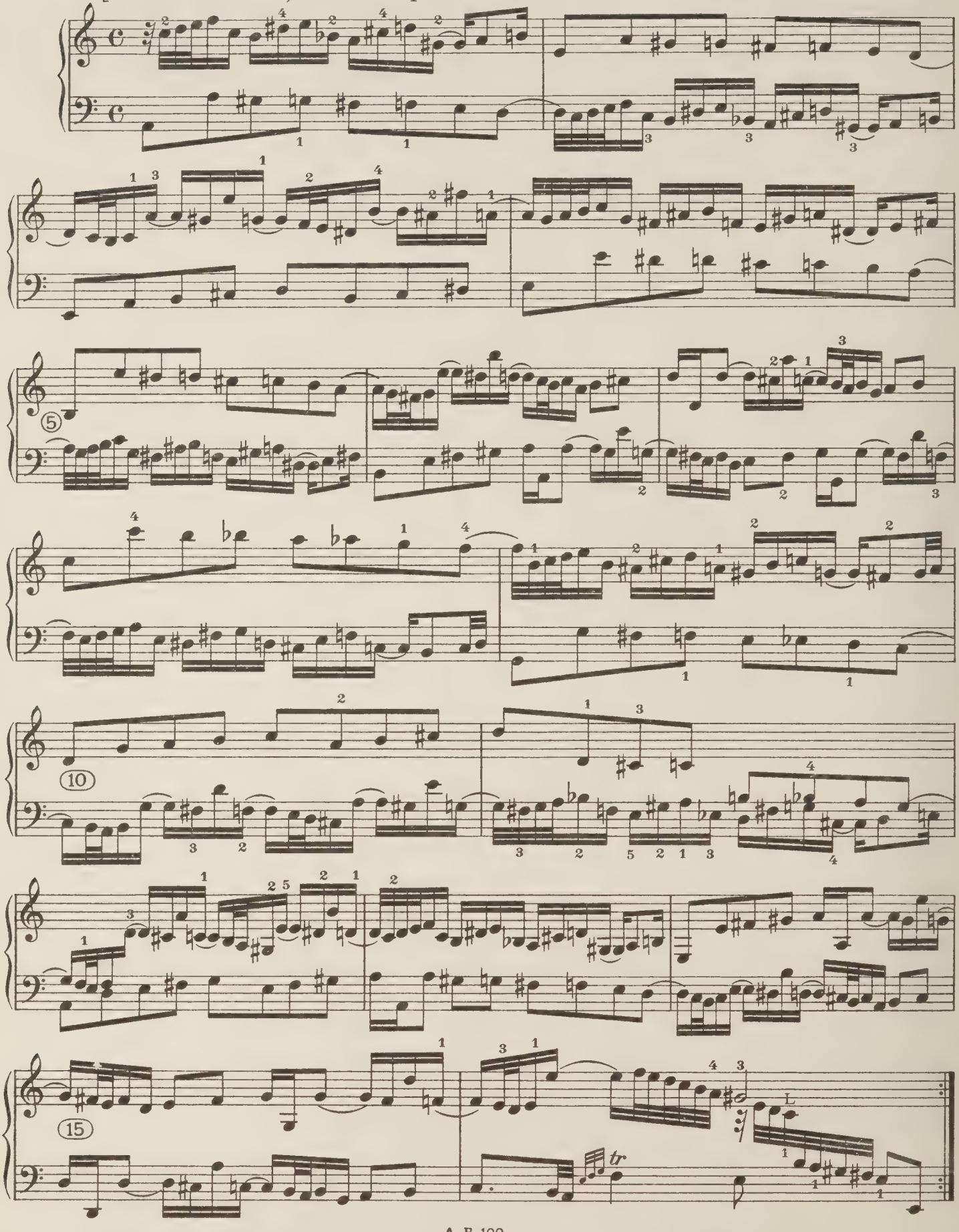
In the Episodes, the first of which is in bar 5 before the third voice has entered, a fresh demisemiquaver figure appears, and adds much to the torrential vigour already given by the First Countersubject and the giant strides of the Subject. The sonorous power of the piece is obvious from the outset; and in the place where the dialogue of the upper parts shows a more yielding mood (bars 19-20) the bass has already started on one of the most mountainous ascents ever packed into one sequence by any composer. Be sure to play the right hand here as in dialogue, and not as a single voice.

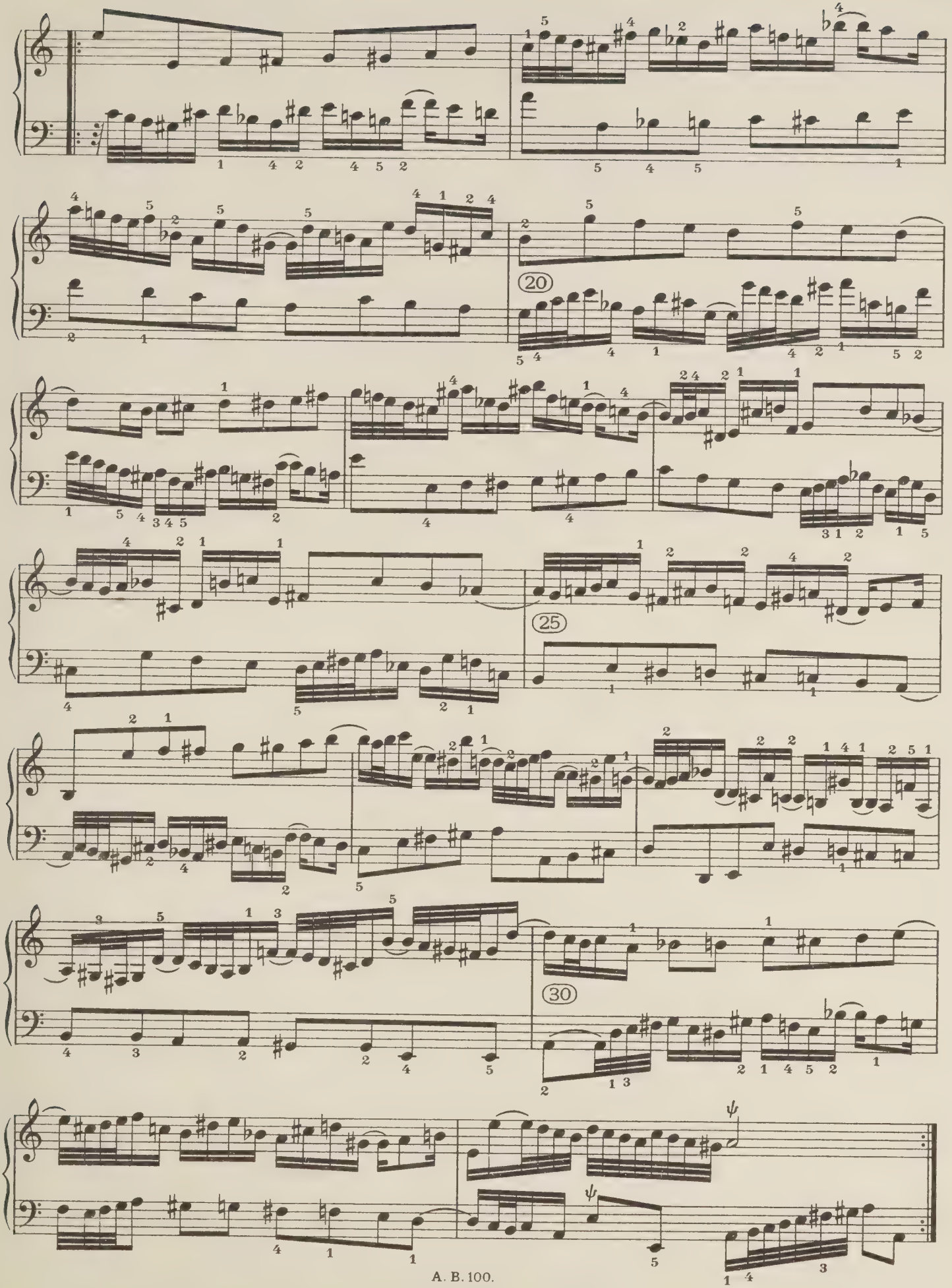
In the last bar the British Museum autograph ends with  ; but there is no doubt that the pupils' copies (which are unanimous here) represent Bach's own decision of what best suits the last chord of this stormy piece. The *tempo* is a dignified eight in the bar, neither to be hurried nor hindered. It is finely determined by the precise position of the accidentals in that mighty ascending bass (bar 19), which show Bach's characteristic refusal to anticipate his modulation by the slightest ornamental note. On the other hand, the flow should admit of the short episodic runs (bars 5, 6, 15, and 24) rolling slightly in Bach's *stile francese—i.e.*, a little sharply, through delay to the last moment. In bar 26 make no break where the middle part carries on the run.

* As implied by Bischoff, but he does not cite authorities. But no other phrasing is possible.

PRELUDE XX.

[Andante con moto, dolce ma espressivo.]

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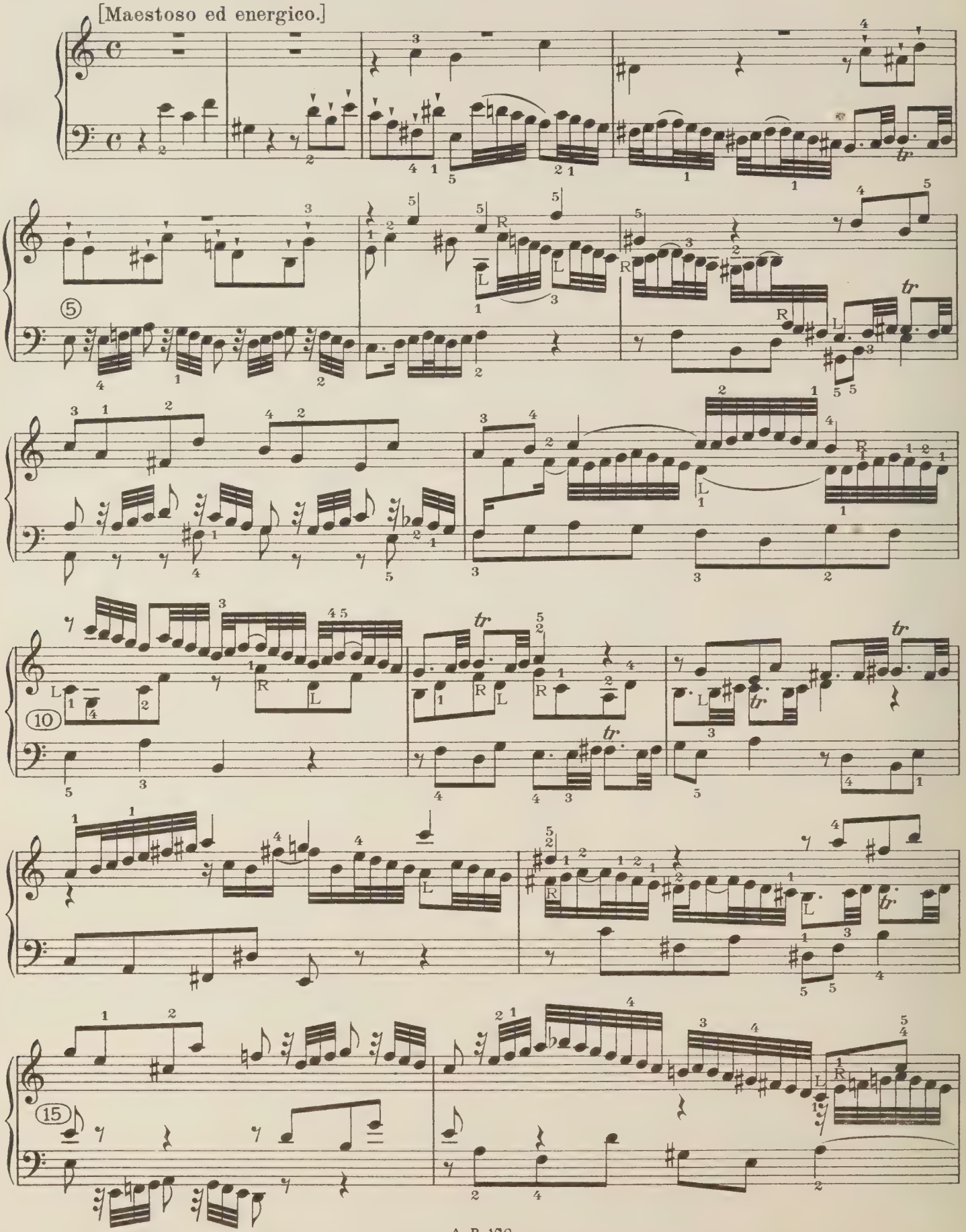
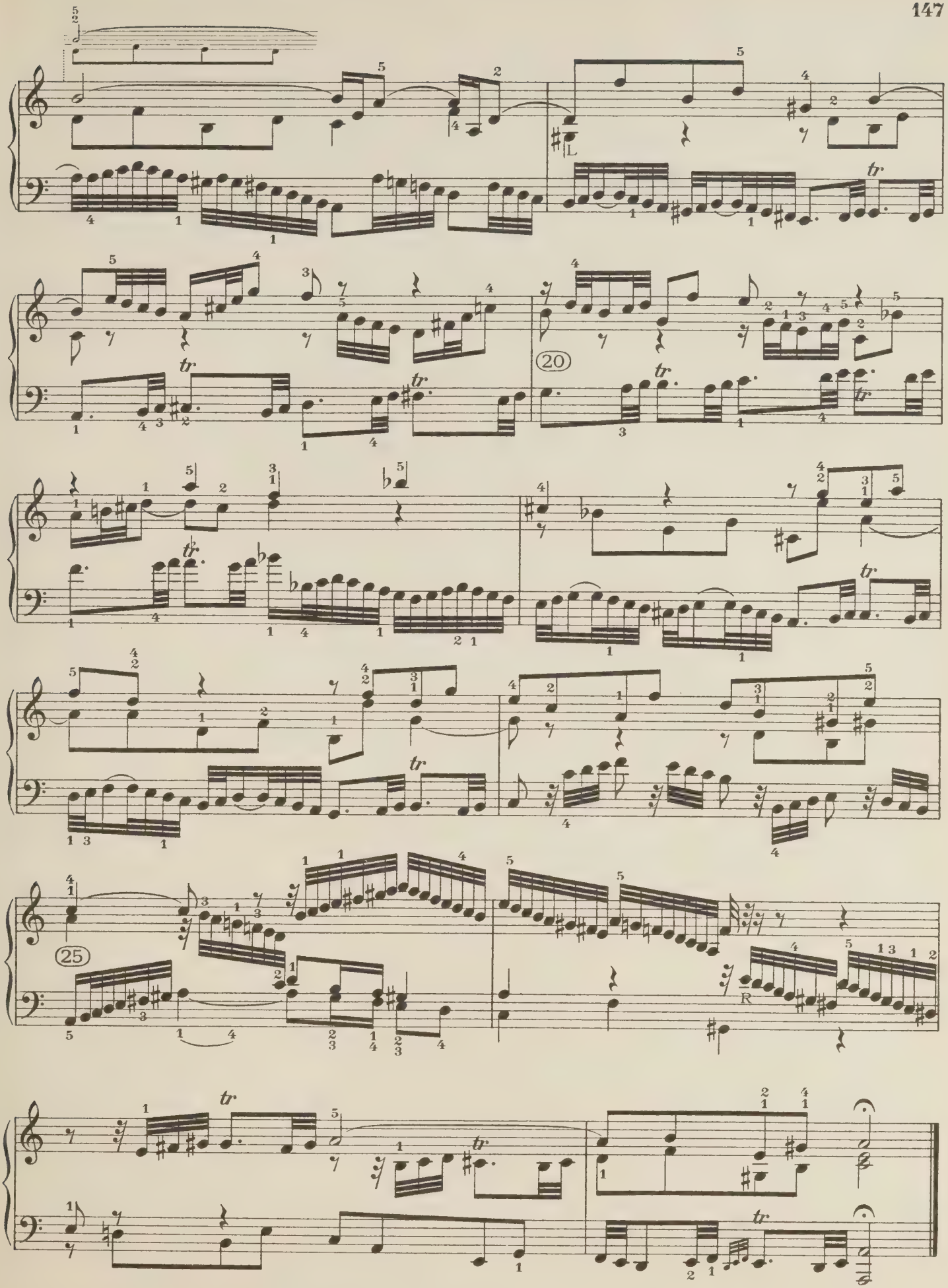
FUGUE XX.

a 3.

[Maestoso ed energico.]





PRELUDE XXI

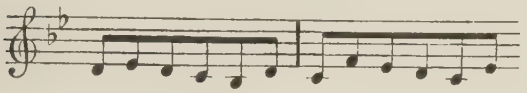
When every natural melodic expression suggested by bars 1-8 (especially bar 2, the crossing of parts in bar 3, and every ornament) has been satisfactorily mastered, the player should let nothing induce him to hurry the *tempo* thus determined. In the middle of bar 8 the bass starts a second theme in the dominant, which the treble imitates at cross-accent. Three-part writing is abandoned for the next nine bars, except that it is ambiguously implicit in the cross-hand passages. These undoubtedly here imply a harpsichord with two manuals; not because that is in any way necessary for ordinary cross-hand devices, but because it would make a vital difference between bars 13-14 and bars 15-16, the tone-colours of the manuals differing as obviously as green from gold. The player must not allow this passage to hurry him; he must enjoy the widespread fourth-beat *arpeggios* like a violinist. And when the three-part writing is resumed, he should as soon dream of hurrying the theme in bars 19-20 as of hurrying it when Beethoven uses it in a radically slower *tempo* in the *Benedictus* of the Mass in D. In short, it is of the utmost importance to conceive a large and quiet idea of this great binary movement in a *tempo* which, without lacking in gentle flow, will not be taken by surprise at the four-part cadence in bar 48. (This may require a slight *ritardando*, leading, as it does, to the return.) A considerable climax is built up from bar 70 onwards. The pause in bar 76 (preceded by a suitable *ritardando*) will help the player to make his climax without breaking the reflective mood; and he can keep the ensuing long run alive without losing the deliberate *tempo*, by clearly bringing out its dialogue-aspects as a development of the first theme which has been so constant a topic, both direct and (as first in the bass of bar 3) inverted. And, after all, the Prelude ends quietly with a recapitulation in the tonic of bars 28-32. The flat supertonic (or "Neapolitan sixth") colour of the last bar but two should alone suffice to protect the piece from voluble misinterpretation.

Our text follows the British Museum autograph, except in one or two slight corrections from the Altnikol MSS.

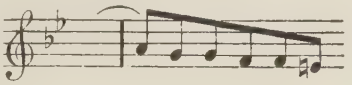
FUGUE XXI

The slurs given by Bach to bars 3-4 of the Subject are, of course, to be supplied on all appearances of that figure. The remainder of the texture will be a flowing *legato* throughout. The starred readings are those of the British Museum autograph. For various reasons the Altnikol and other pupils' MSS. are to be taken as often representing later views; but there is no harm in choosing one version for one passage and another for another. In bars 5-6 the probable reason for altering the excellent crotchet counterpoint was to avoid any anticipatory resemblance to the new Triple Counterpoint combination reserved for the section following bar 32. In bar 38 the quaver rest, instead of the low E♭, is admirably to the purpose in isolating the important and extremely simple Third Subject from merely episodic counterpoint by avoiding a sequential

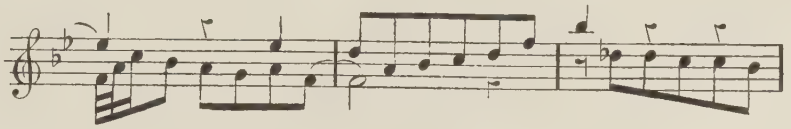
reproduction of its last note, the low F in bar 36. The reading is, therefore, here given in the main text. In bar 78 Prout's commentary on the autograph is decisive for C, as against B♭ for the last quaver. The non-autograph readings, too important to be suppressed and too divergent to combine on one stave with the text, are as follows: Bars 5-6, middle voice:



; bar 19, treble:

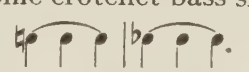


; bars 88-90:



This last is interesting as showing a humorous attempt to preserve three-part writing while smuggling in the chord as an *arpeggio*, as at the end of the two-part E minor Fugue in Book I. But here, even in the leisurely *tempo* this Fugue may well bear, there is hardly time thus to spread the chord; the autograph reading is more natural, both as regards the chord (which the player may crisply break like a violin chord) and as regards the dialogue.

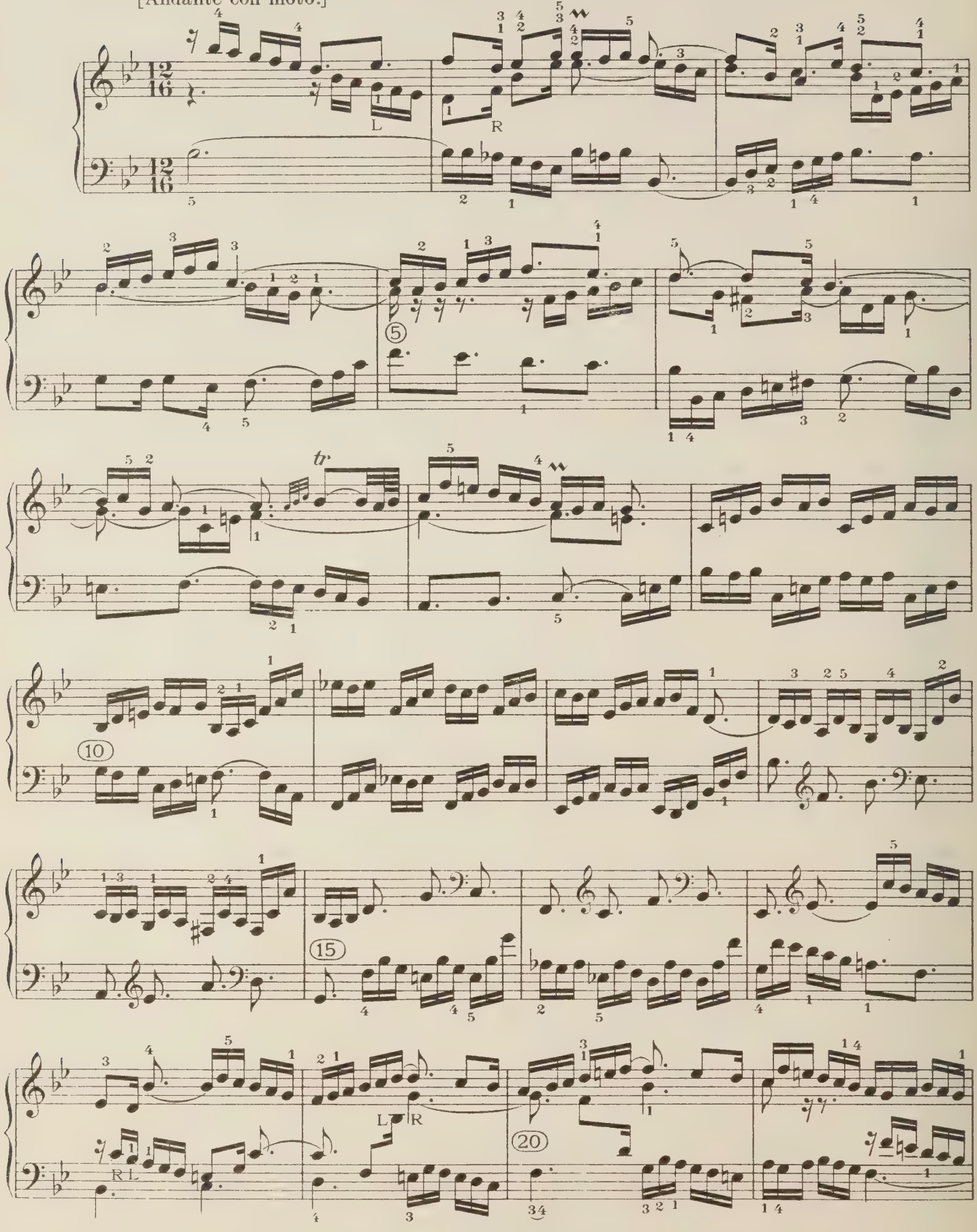
The quiet *tempo*, about that of Bach's menuets, suggested already by this incident, is confirmed by the most obvious formal feature of the piece—viz., the close of the first section with a four-bar cadence-phrase in the dominant (bars 29-32) reproduced in the tonic at the end (bars 90-93). The homophonic crotchet bass should be played with the Bebung touch—viz., the repeated notes nearly tied:

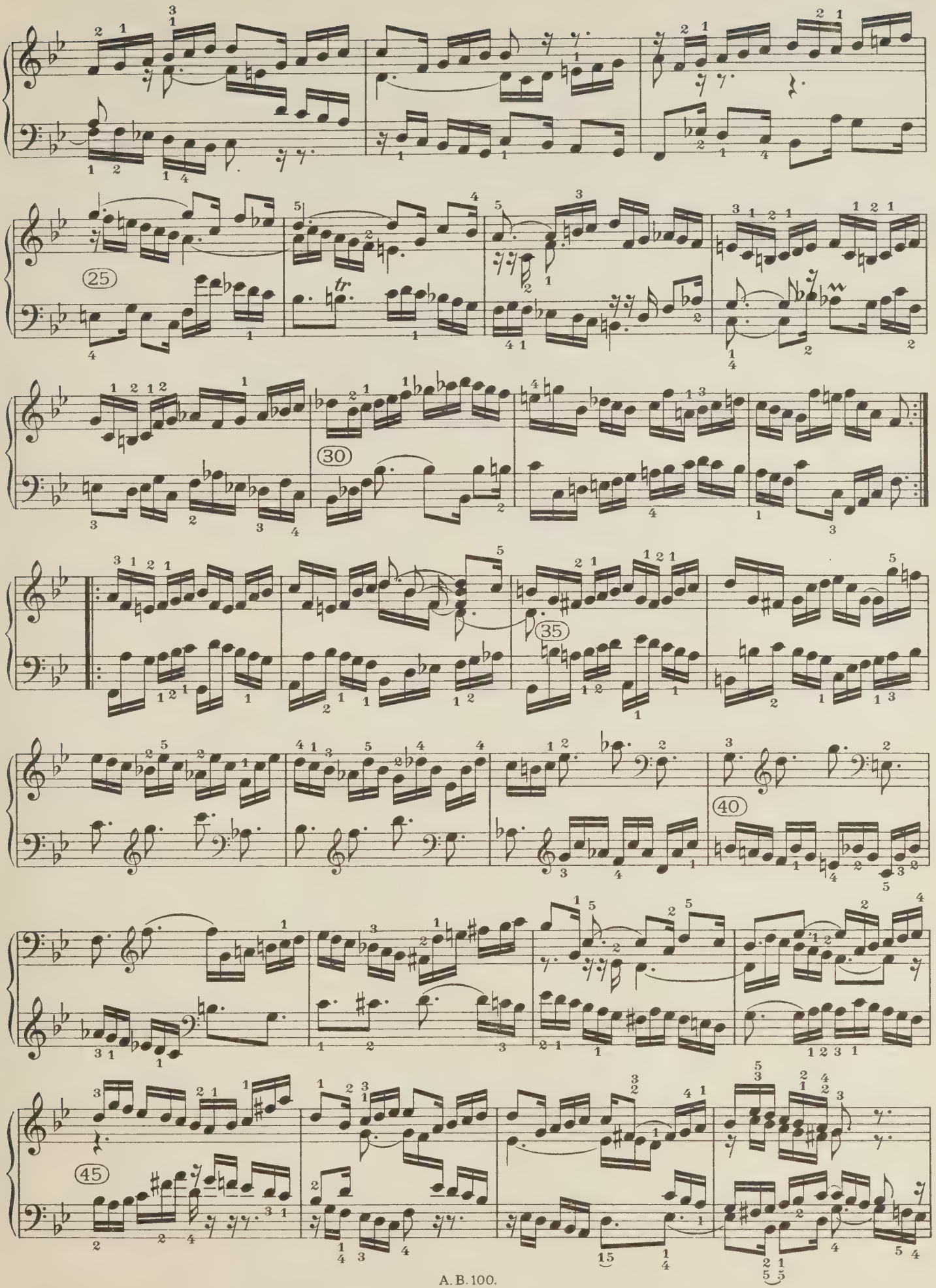


From bar 32 the Subject is combined with two others in a Triple Counterpoint, there having hitherto been no Countersubject. Of the new themes, the second is obvious in the treble, with its fresh rhythm, its rising sequences, and its suspensions; but the simple third theme in the bass, consisting of the four notes A, B♭, C, F, is not less important, and is well represented throughout the rest of the Fugue, only once losing its first note (which would have been got into bar 55 if other imitative links had permitted), and at its final appearance (bars 80-86) combining with the others at a different point and duplicating itself in a sequence. It will always demand bringing out specially distinctly, being perfectly transparent to the contrasted movements of the others. The combination is not an ordinary Triple Counterpoint, for its permutations produce a different set of harmonies and key-positions each time, being inverted in the twelfth and fourteenth, as well as the octave. The effect at bars 40-44 is particularly characteristic, especially when the third theme is duly brought out.

PRELUDE XXI.

[Andante con moto.]

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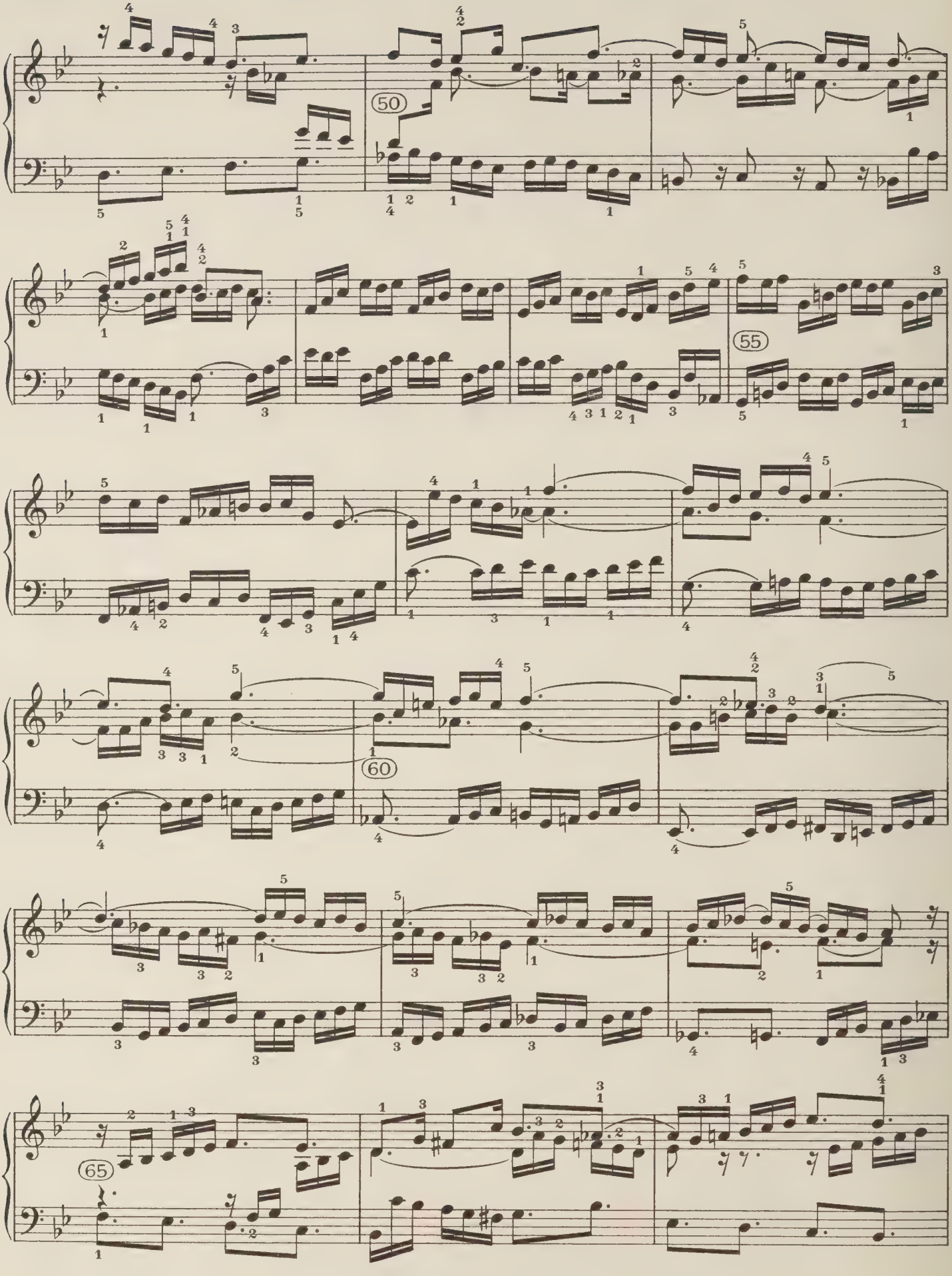
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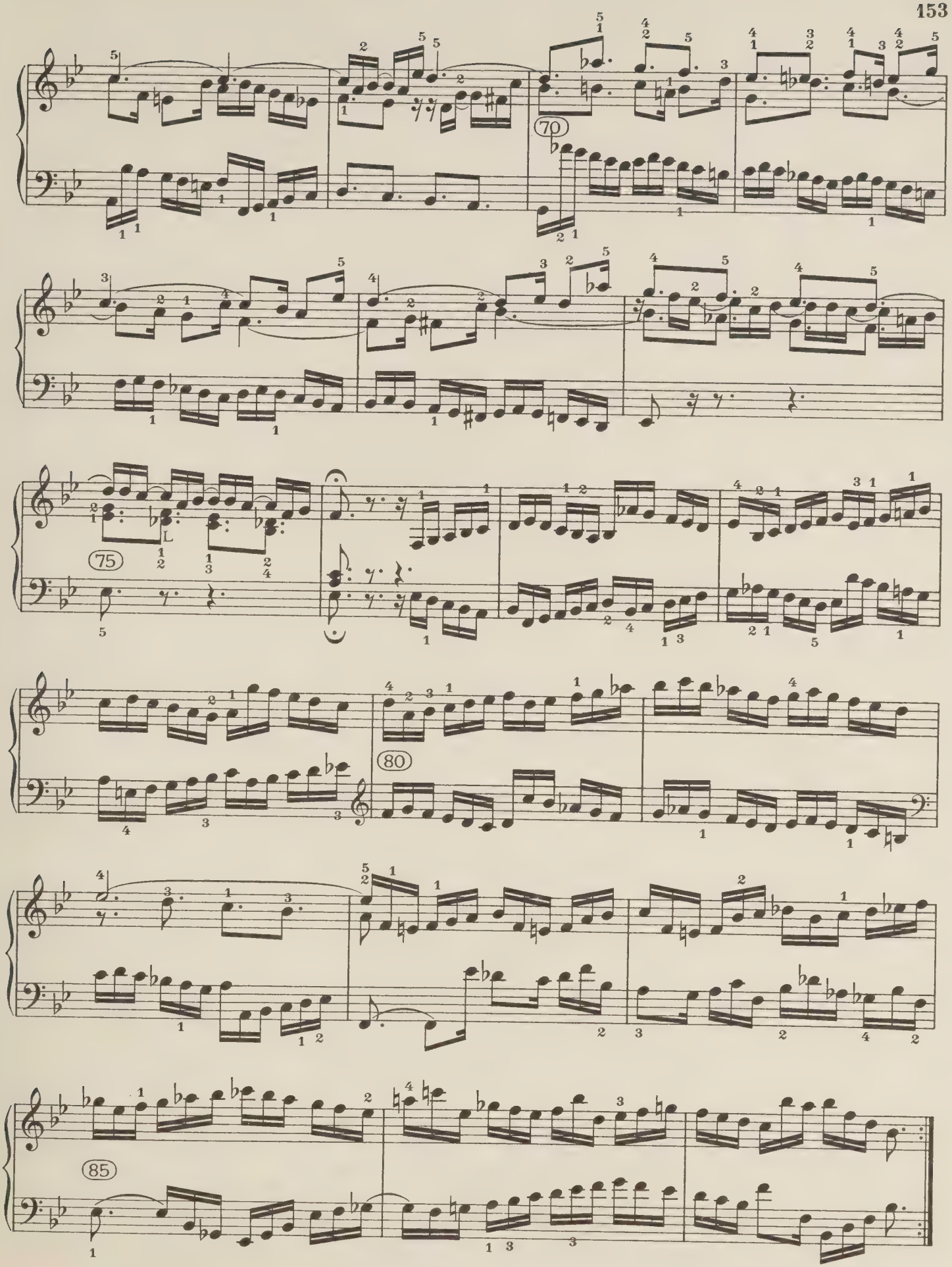
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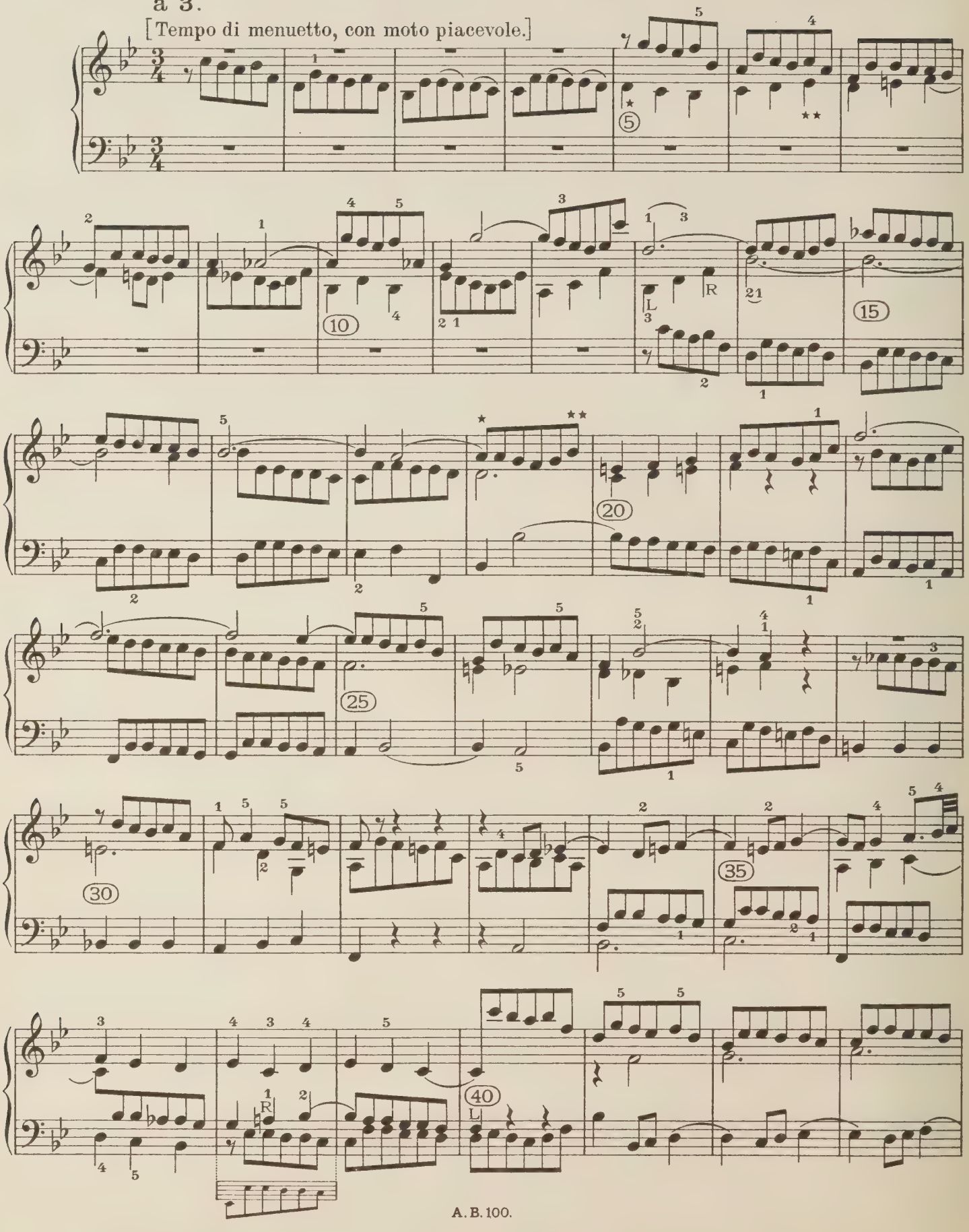
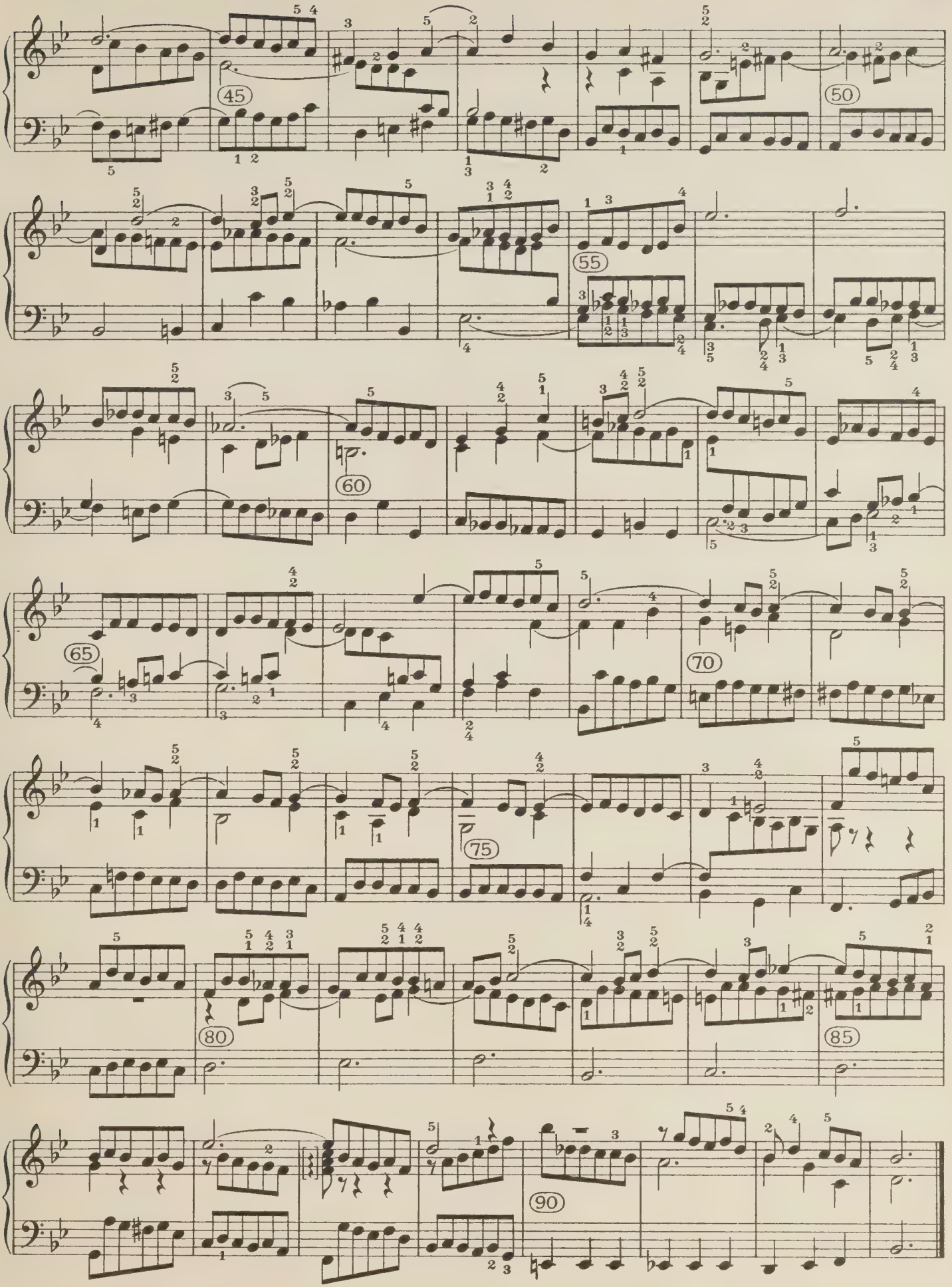
FUGUE XXI.

a 3.

[Tempo di menuetto, con moto piacevole.]

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PRELUDE XXII

EVER since Spitta commented (with a vague indication of distress) on the complexity of the opening of this Prelude, it has had a reputation for obscurity. The trouble arises merely from confusing figures with whole themes and themes with whole phrases; on which procedure Handel becomes the obscurest composer that ever lived. It may safely be said that nobody will find any difficulty in following this Prelude if from the outset the player shows his sense of form by giving the first seven bars as a single statement without any sign of anxiety lest the upper part should " obscure the theme " in the middle. The upper part is a perfectly natural way of continuing the sentence; the middle voice comes out quite clearly through it, and no listener will be worried by the fact that in the following counter-statement the counterpoints are new. The counter-statement, in the dominant, expands into a regular eight-bar period, beginning at bar 8 and closing into bar 16. This bar attaches itself to that period, and a new eight-bar period starts at bar 17,* and leads back to the tonic. At bar 25 the bass resumes the main theme and in six bars carries it to D♭ major, where, at bar 31, the treble gives it out again, and in another six bars reaches A♭ (more as dominant of D♭ than as an independent key). The five bars from bars 37-41 contain an important new incident, and close into a version of the main theme starting in the bass in A♭ (with a neat turn of the position) in bar 42, and continued by the middle voice in E♭ minor, reaching in six bars the key of G♭. Here, again (bar 48), the theme sets out in the middle voice, continued by the treble, and carried in six bars plus one (as at the outset) again to the sub-dominant E♭ minor. And now from bars 55-70 we have a faithful recapitulation of bars 1-16 a fourth higher and fifth lower, with the upper voices interchanged. With bar 70 the Coda begins, rising to a climax on a dominant pedal, and ending with a reproduction a tone higher of the incident of bars 37-41. Having thus fixed the periods (which turn out to be mostly six-bar phrases with an occasional link-bar added; the six being, of course, 4×2) we can now afford to notice the wonderful thematic figure-work. The first theme obviously contains two distinct melodies, apart from its prolific initial four quavers. Its second melody is, of course, that of the middle voice from bar $3\frac{1}{2}$-5. The inversion of bar 1 in the bass of bars 5-6, is easily seen. The link-bar 7 contains a figure which, direct and inverted, constitutes most of the rest of the counterpoint (especially in the bass), makes all the other link-bars, and builds up the climax in the Coda. Quiet singing, *legato* playing (some crotchets admitting of gentle detachment) doing justice to all three voices, will bring all these points out without breaking the periods, which are all-important and quite independent of them. The *tempo* is a flowing four or very gentle two, with only one accent in the bar.

FUGUE XXII

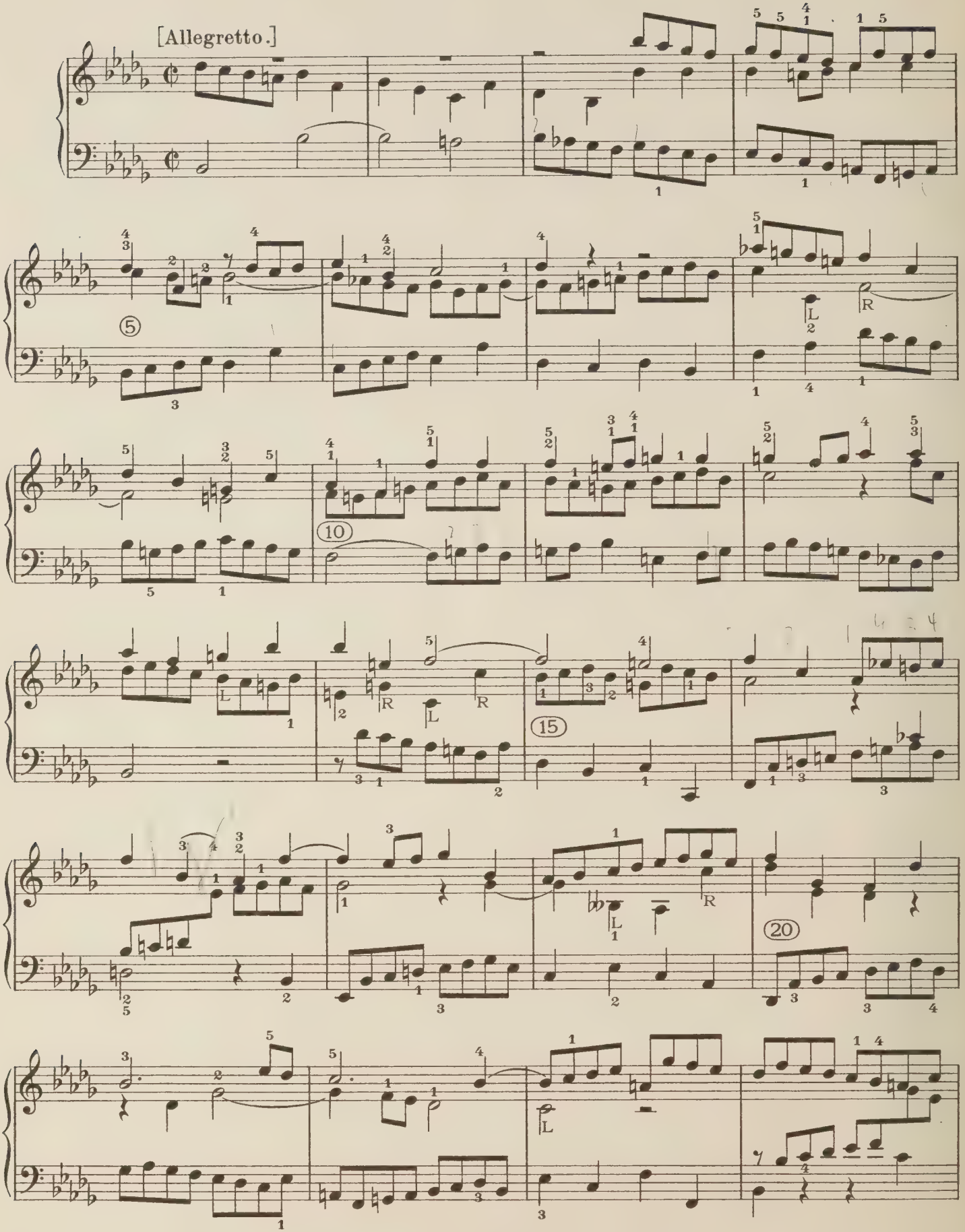
THE *staccato* dashes which Bach has given to the Subject (in his pupils' MSS.) are, like all his few marks and the many marks of later great masters, highly practical as making for transparency in the part-writing. The crotchets of the second bar should be only just detached, the tone there becoming more yielding, and the rest of the Subject gravely *cantabile*. The *staccato* must

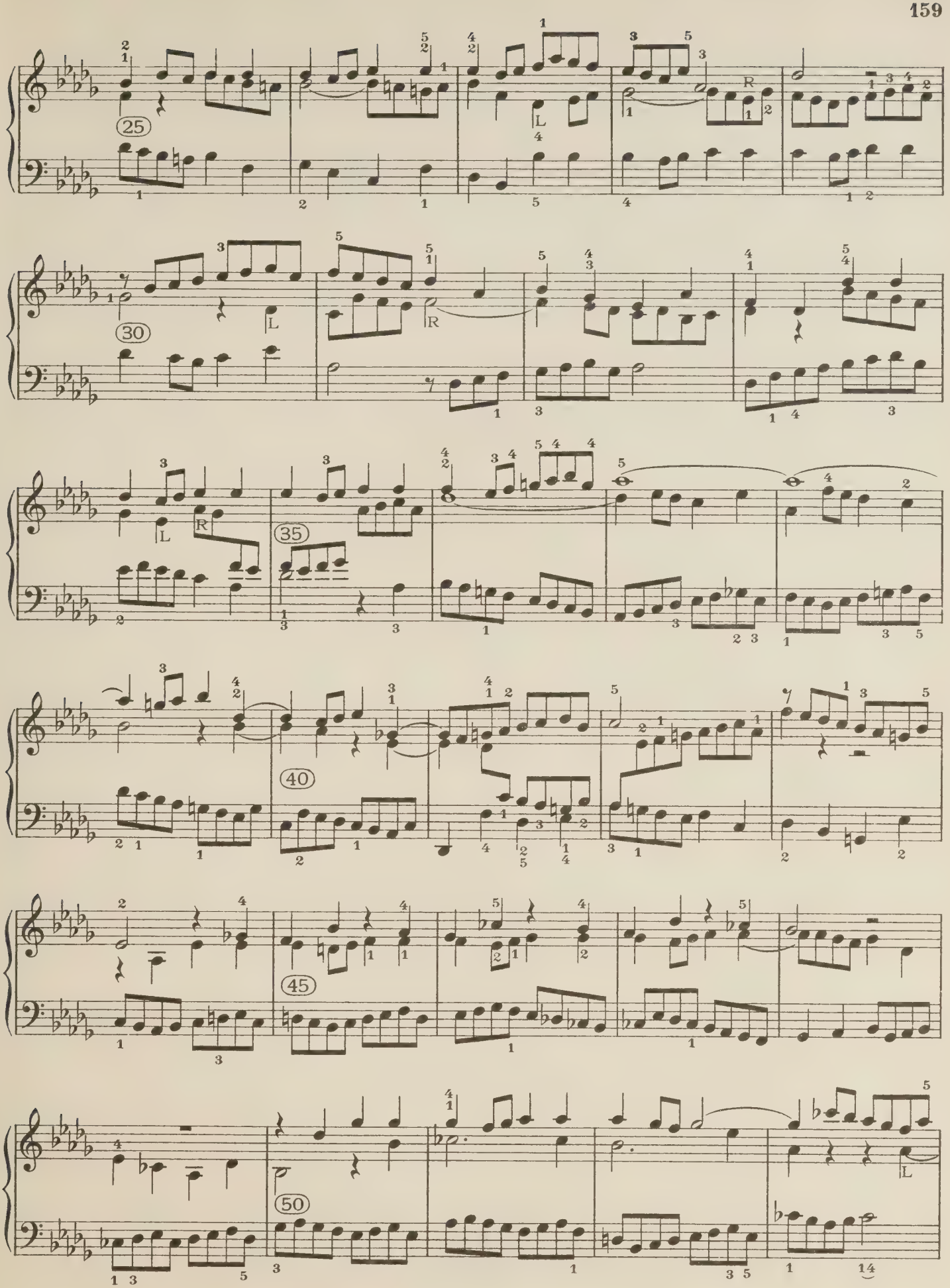
* Melodically, of course, each part begins the period with its own anacrusis in bar 16: viz., three quavers in the treble, a crotchet in the middle, and seven quavers in the bass.

not be forgotten in the subsequent entries, both of the Direct and the Inverted Subject. The equally important Countersubject will contrast best if it is given in a swelling *legato*, which will account for the volume of tone necessary for the long note suspended from bar 7 into bar 8. As there are 101 bars to fill with the climaxes of this mighty scheme, the tone must be rigorously economised from the outset, and every resource used to keep variety and life in values below *mezzo-forte* for the first half of the Fugue. The entries and Stretti of the Subject are arranged in a very orderly scheme, which it will be convenient to summarise first. The exposition of Subject and Countersubject occupies bars 1-20; the order being alto, soprano, bass, tenor, and the Countersubject being, of course, in the voice that last had the Subject. The First Stretto, in the upper seventh at a minim's distance, is between tenor and alto, starting in bar 27; the remaining parts have it shortly afterwards in D♭, turned round as a Stretto between soprano and bass in the lower ninth (bar 33). At bar 42 begins an exposition of the Inverted Subject with the Inverted Countersubject in all four parts: tenor (Countersubject in alto), bar 42; alto (with tenor), bar 46; soprano (with alto), bar 52; and bass (with soprano, the first bar of the Countersubject obliterated), bar 58. The Inverted Stretto soon follows: bar 67, tenor and soprano in upper ninth; and bar 73, alto and bass in lower seventh. Within three bars of the end of this the Third Stretto appears; the Inverted Subject in the soprano being answered by the Direct Subject (beginning on the leading-note) in the tenor (bar 80). After an Episode, the converse of this Stretto appears in bar 89, the bass leading with the Direct Subject and the alto answering with the Inversion. Again within three bars of the end of this, the Final Stretto bursts out in all four parts at once (bar 96) by adding thirds and sixths to the Stretto just given, and putting the Direct Subject into the upper parts. These Stretti represent about one-sixteenth of what Bach would have brought forward if he had worked this Fugue out on the exhaustive lines of the evidently early D♯ minor and A minor Fugues of Book I., for here not only does he always put the leader of the Stretto into the cardinal position of the scale and the bar, never exploiting the forms in which it is the leader that is displaced, but he takes only the closest Stretti, whereas the Subject admits of two other equally complete sets of Stretti, one at the octave after two minims, and the other at the ninth at a whole bar. All these combinations are equally harmonious; running, like those chosen, in thirds or sixths.

Wonderful as is the present scheme of Stretti, it owes its rhetorical power first to the intrinsic beauty of the Subject; which, far from losing poetry when it is inverted, gives rise in that shape to some of the grandest sequences in the whole piece; and, secondly, to the Episodes. The first of these, as constantly in Bach, arises from the end of the Subject and Countersubject before the third voice has entered (bars 8-10). Episodes 2 and 3 (bars 15-16, 21-26) develop on its lines. Episode 4 prepares the way for the Inverted Countersubject by combining in Triple Counterpoint a new offshoot of the last figure of the Subject with a descending chromatic figure and certain episodic phrases, and is instantly given in three of its permutations (bars 37-41). Episode 5 (bars 62-66) develops the end of the Inverted Subject into a new and urgent quaver figure which takes shape in the bass as a grandly indignant and insistent tonic pedal to underly the Inverted Stretto down to bar 69. The three bars from 76-79 show what force lies in the end of the Inverted Subject; and the last Episode, arising out of bar 83, builds it into wonderful imitative sequences in four-crotchet steps across the triple time.

PRELUDE XXII.

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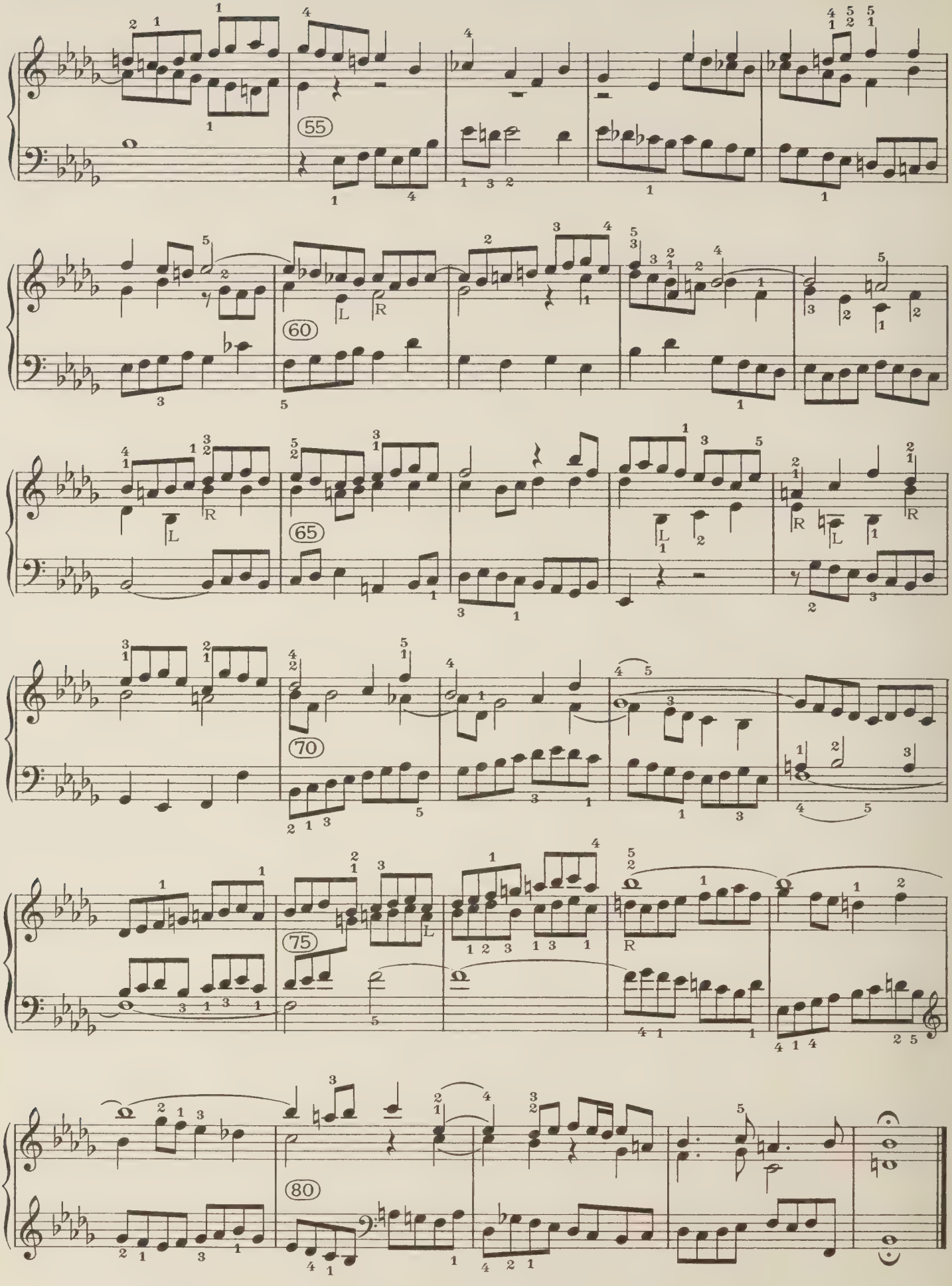
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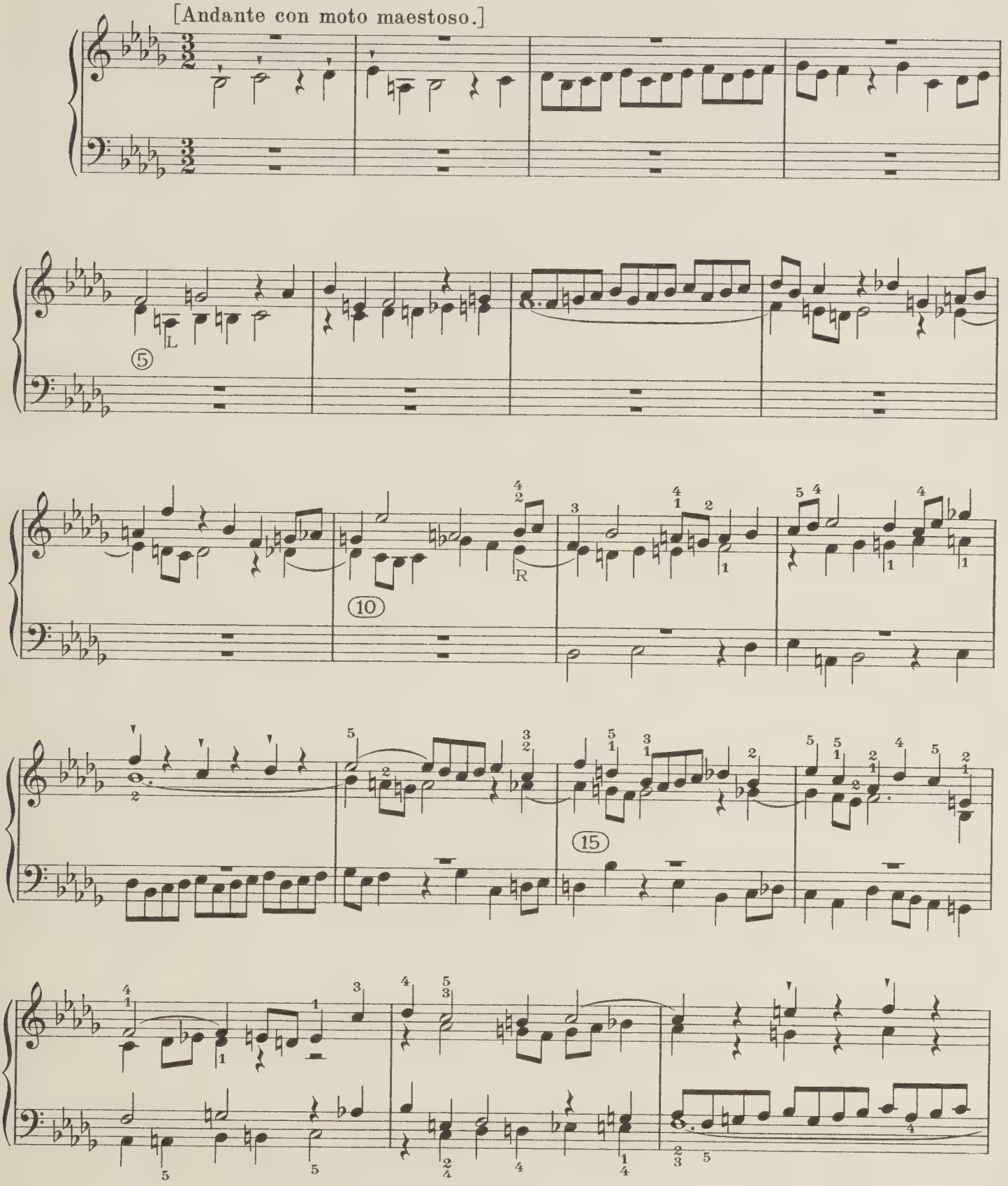
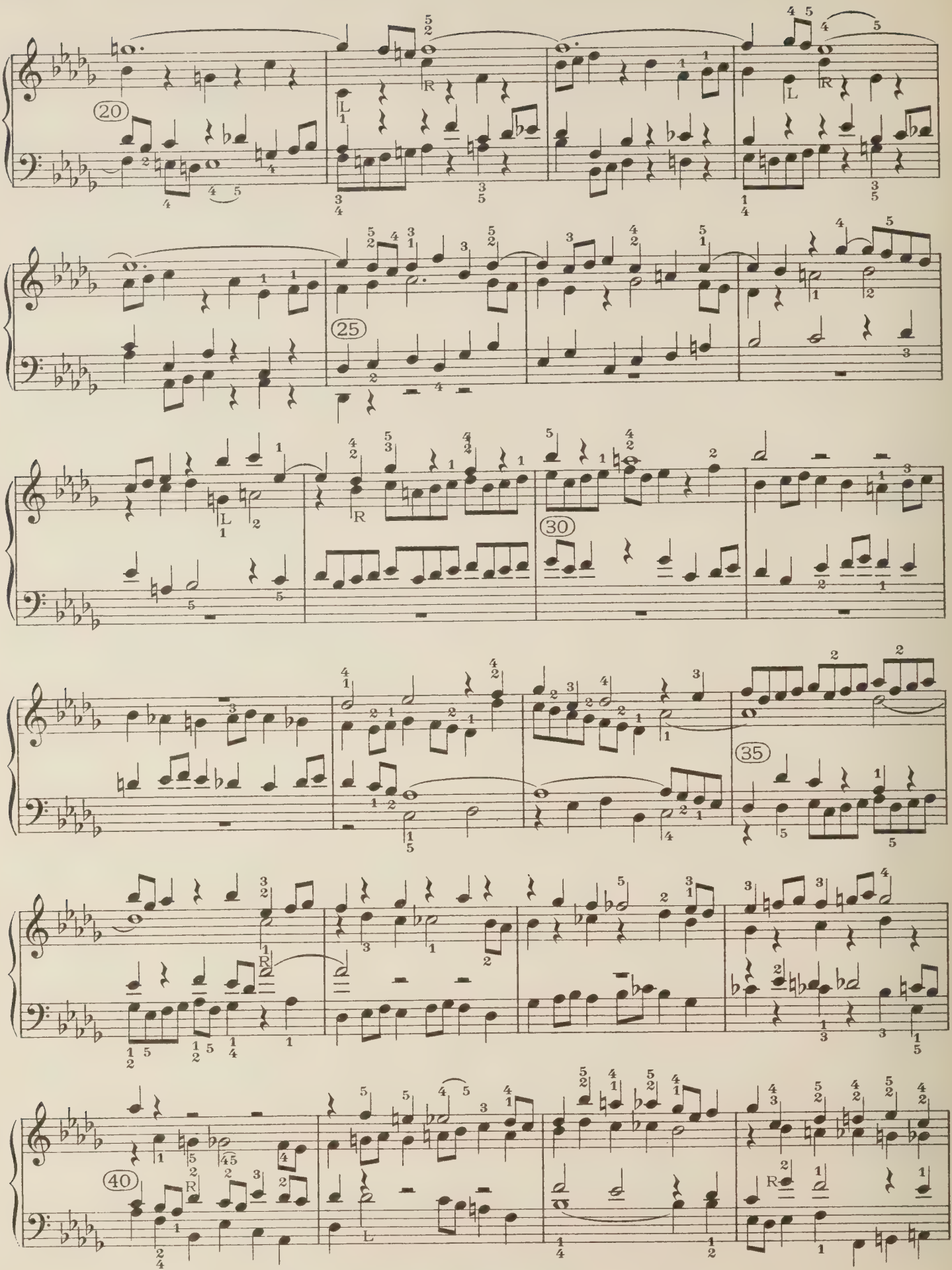
FUGUE XXII.

a 4.

[Andante con moto maestoso.]

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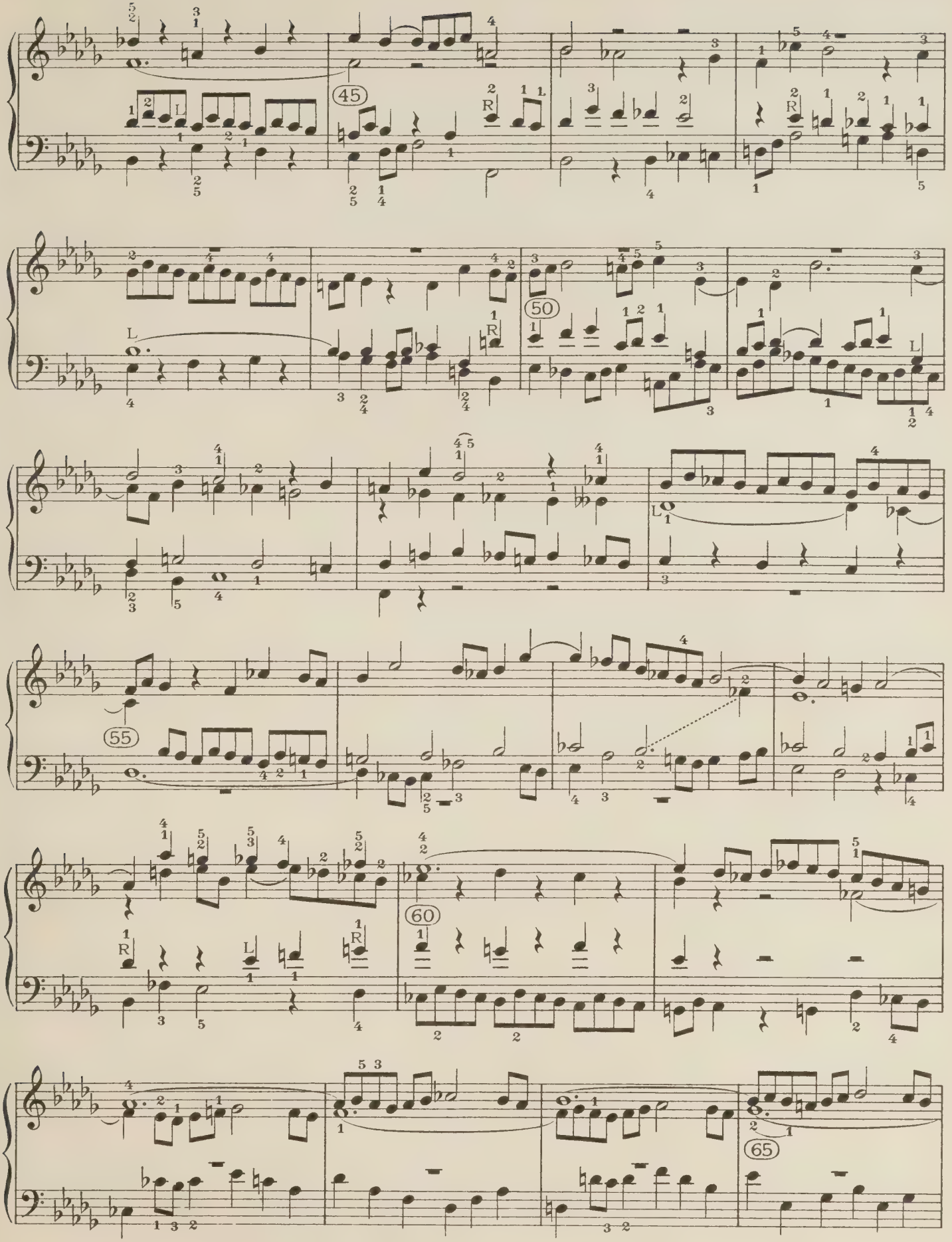
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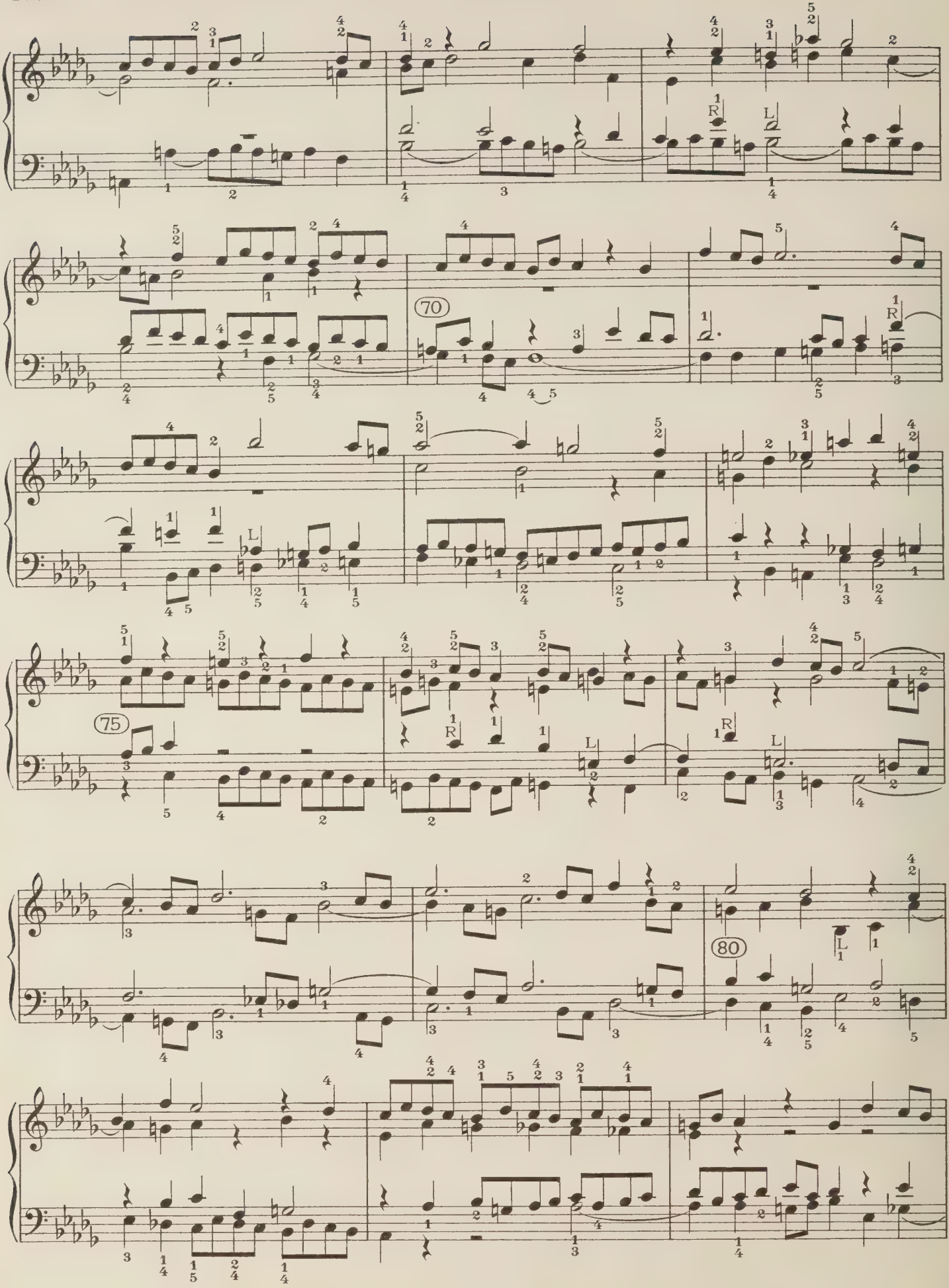
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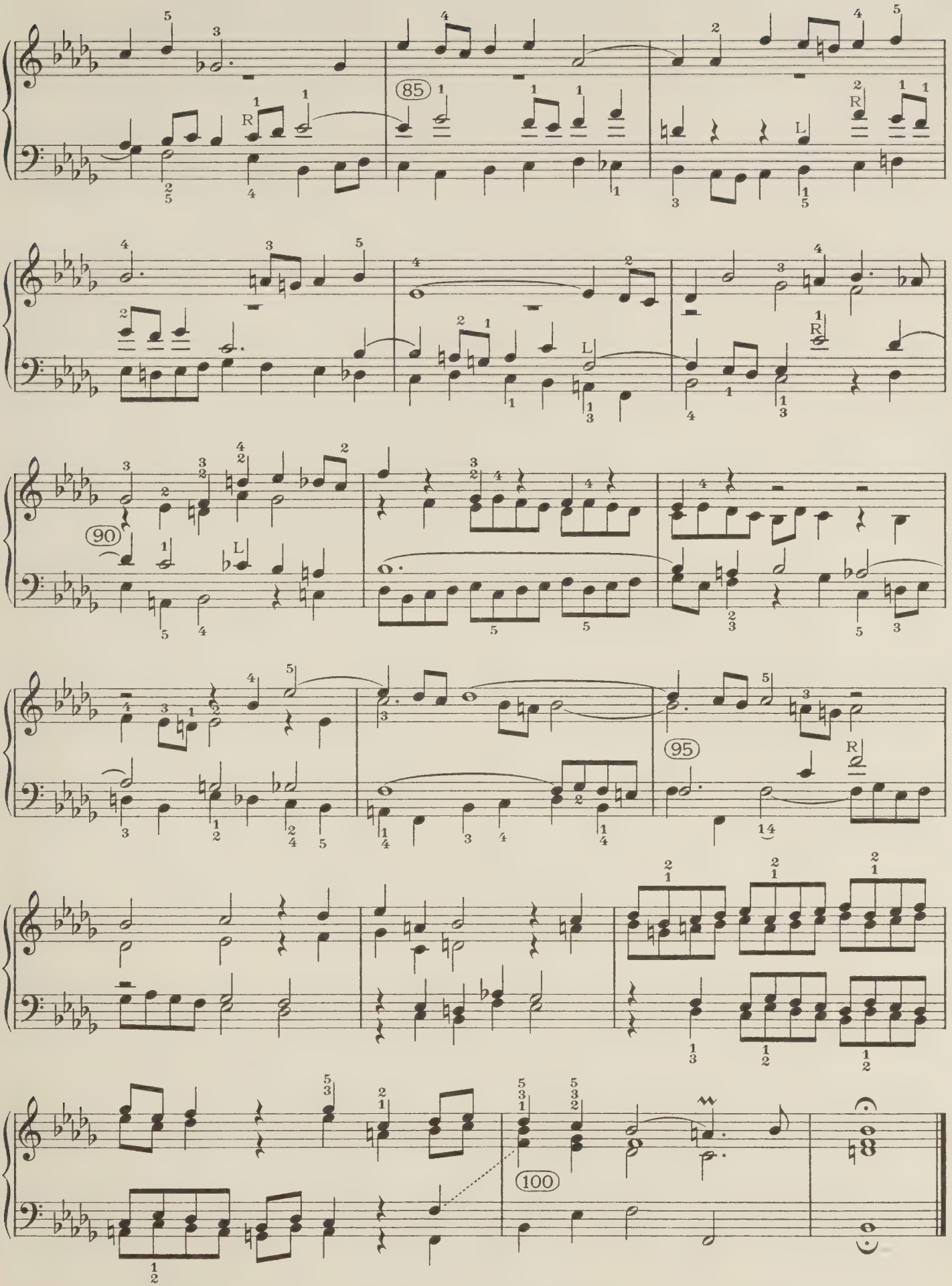
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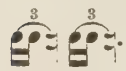
PRELUDE XXIII

A CHECK on the *tempo* of this otherwise obviously vigorous *Allegro* would seem to be given by the beautiful ruminating three-part passage bars 23-28, which certainly must neither be cramped nor suddenly reduced to a markedly slower pace than the rest. But from bar 17 onwards, or perhaps even from bar 12, the piece, which began as if it was going to be a duet in as formal a style as the D♯ minor or the G♯ minor Prelude of this Book, drifts into a fantasia-style more like the opening of a *toccata*. This being so, there is room for plenty of freedom, especially if a sonorous tone be adopted from the outset to account for a broad delivery of the passages that are to become freely declamatory. Bars 15-16 can then be given with special emphasis and breadth (this is necessary in any view, as will be seen at the end), and at bar 17 the hands will join as a single part (except for the deep fundamental bass-notes) in a long cadenza-like run. Be particularly careful to conceal the joins of these scales. Then at bar 23 it will be quite natural that the rhapsody should steady itself to a pace at which the bass figure is not inferior to what it was in the right-hand of bars 3-7, while the upper parts have room, perhaps growing room, for lyric expression. The grace-notes may be a shade shorter than semiquavers, almost triplets,  . Then in bar 28 the free run is resumed, leading to a preparation in terms of bar 3 for the return of the opening. This obviously makes a big climax, and bar 36 may well bear a *ritardando*. Then the opening duly returns, reversing the parts of right and left hand, freely recapitulating bars 7½-10 in the tonic, and abruptly closing therein with bars 15-16. Note the short last chord. Such things are no mere whims of notation with Bach.

FUGUE XXIII

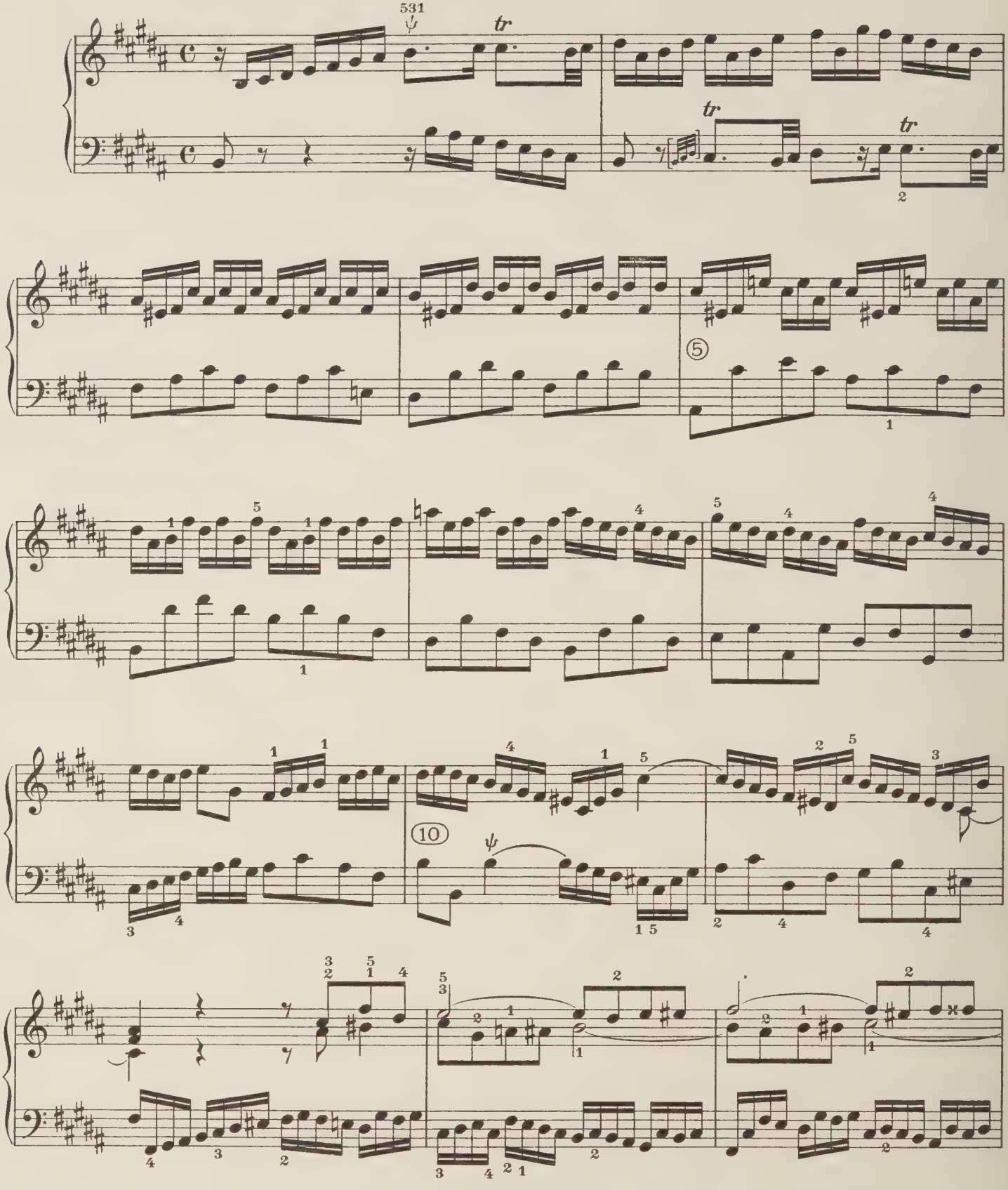
AFTER an Exposition in which the nobly simple Subject is combined with one of the harmonically richest and most original Countersubjects Bach ever wrote, there is one extra entry of the bass before a short Episode leads to a close in the dominant (bar 27). Here the Subject is combined with a new theme (soprano, bar 28) which is treated as a Second Subject, and answered by itself in the bass (bars 31-33), and again in the soprano (in the next bars) before the First Subject re-enters in combination with it. As it consists of a sequentially coiling figure, it often anticipates higher up in the scale the moment at which it should enter as a member of the Double Counterpoint (it is invertible in the twelfth, as shown in bars 36-37); and it can also combine with the First Subject at a different point (see bars 60-62). Its real entries should be distinguished in tone from its anticipations and from merely episodic allusions. The events throughout the rest of the Fugue are the entries of the First Subject, now always bringing the Second Subject in its train on the second crotchet of the second bar; except in two places. The first exception is the above-mentioned entry at bar 60. The second is the next entry, after a very long Episode,

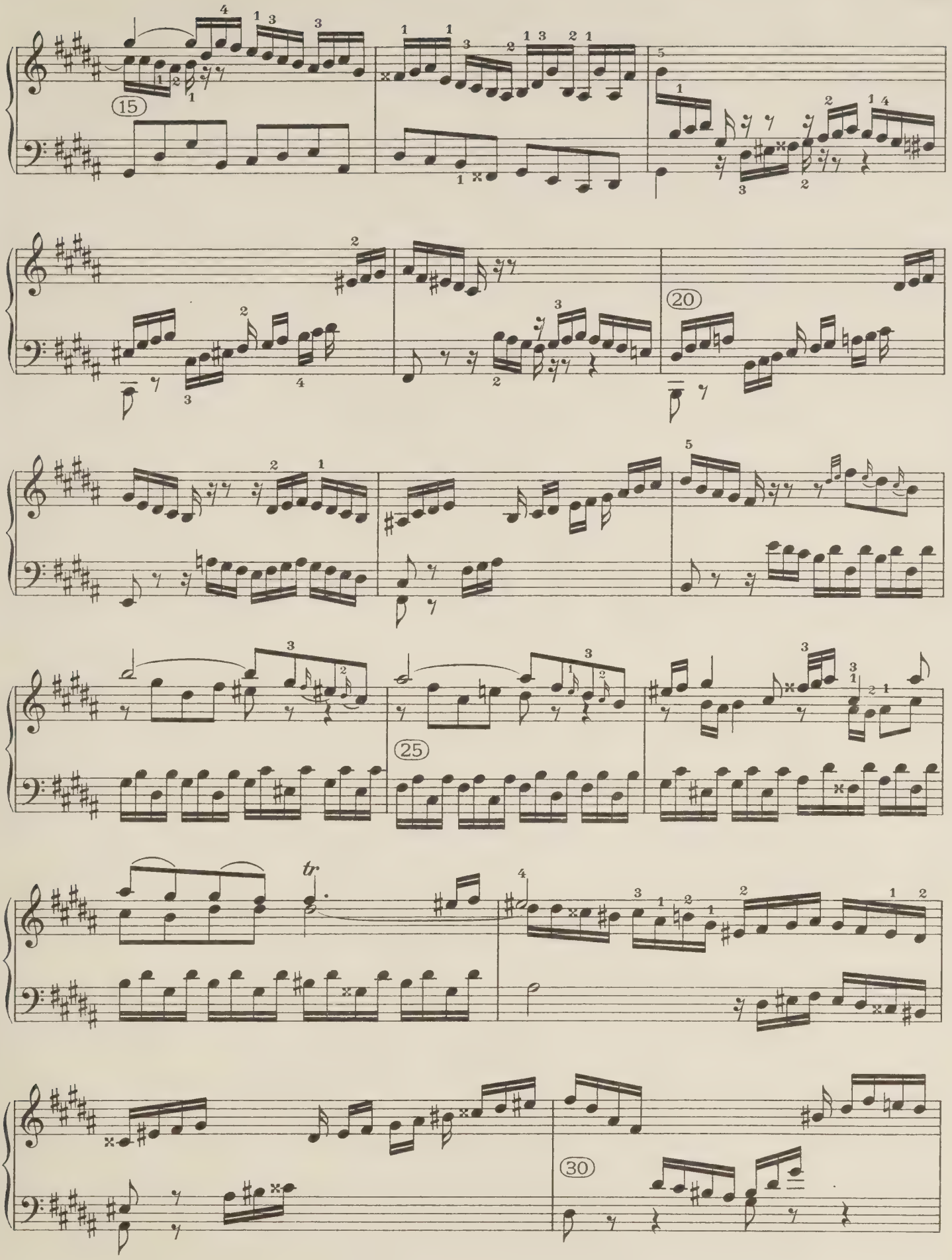
on returning to the tonic at bar 75, a very big climax at which the Second Subject (which has been filling the previous four bars twice over) disappears just before it is due to enter. The entries being, then, the events, it is the Episodes which throw them into relief and build up the climaxes. Episode 1, arising in bar 22 out of the scale in bar 4, introduces an unobtrusive new quaver figure (a mere oscillation within a semitone), which becomes conspicuous at the end of the Fugue. Episode 2 (bars 38-41) develops a new short scale-figure (both up and down), apropos of the last upward coil of the Second Subject. It is resumed in Episode 3 (bars 45-47). Episode 4 (bars 56-59), over a bass that ruminates on the Second Subject, comes to a formal close in the subdominant, E major, with surprising effect on the next entry of the First Subject, which (in bar 60) starts on the third of that scale, in order to turn out to be in G♯ minor. Episode 5, as we have seen, prepares the way for a great climax. It concerns itself with the Second Subject in the tenor, with a development of its often clipped-away final suspension in the upper parts (virtually new counterpoints, but compare bars 50-52); and the player can best prepare the climax by treating the Episode as quiet and light throughout its unexpected length; so that not until its eleventh and twelfth bars need a *crescendo* prepare for the grand burst of melody and four-part harmony at bar 75. Episode 6 (bars 78-84) carries on the lines of Episodes 2 and 3. Episode 7 (bars 89-92) accompanies the argument of the Second Subject in the bass with noble fresh counterpoint in the alto and tenor, until the final entry of the soprano brings the Fugue to an end with a glorification of Episode 1.

The *tempo* is a moderate four with only one accent, technically a slow two in the bar. Great depth of tone is needed, with corresponding economy. The Exposition of the Second Subject is a welcome opportunity for using the lighter *piano* values; likewise Episode 5.

PRELUDE XXIII.

[Allegro moderato, quasi alla fantasia improvisata.]

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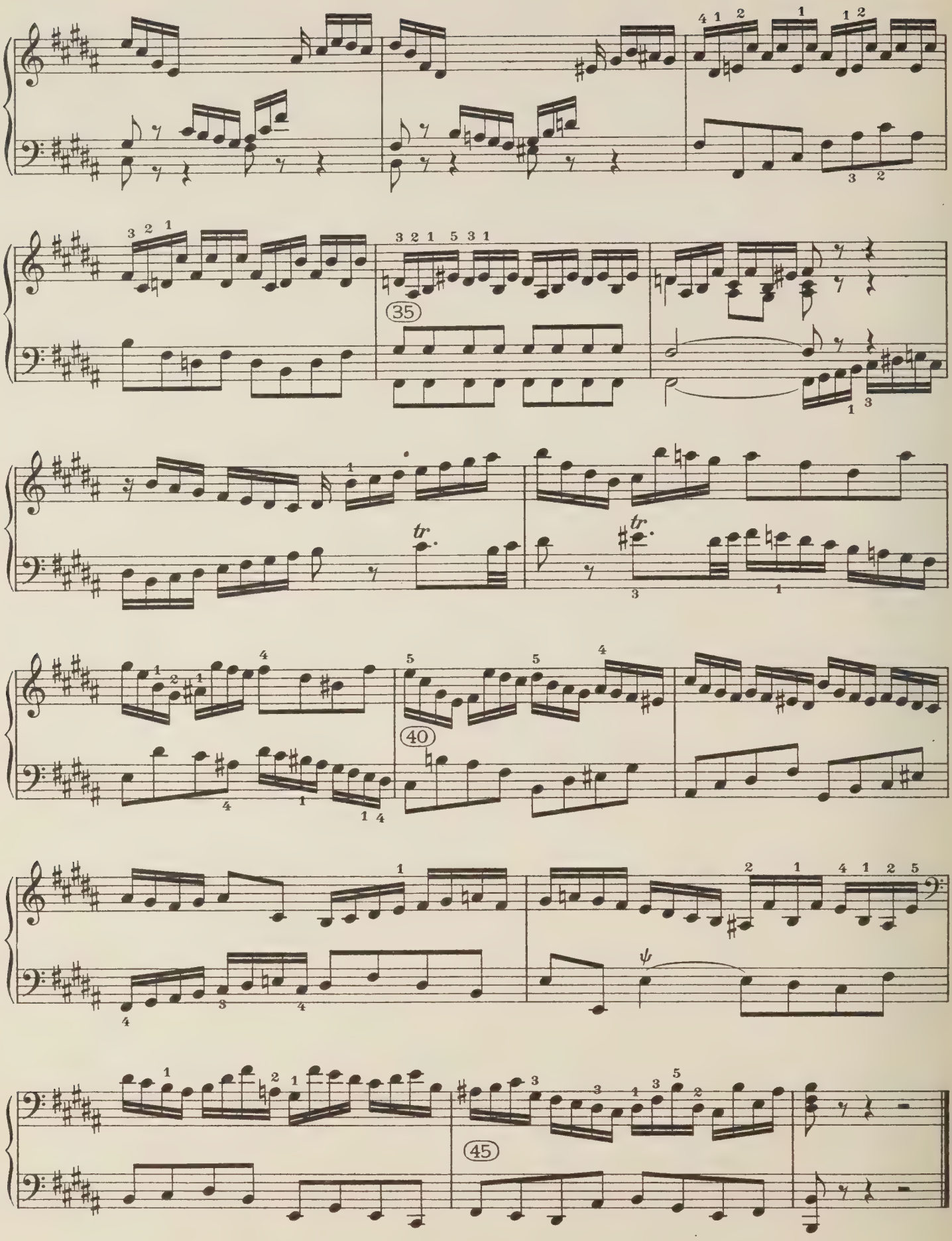
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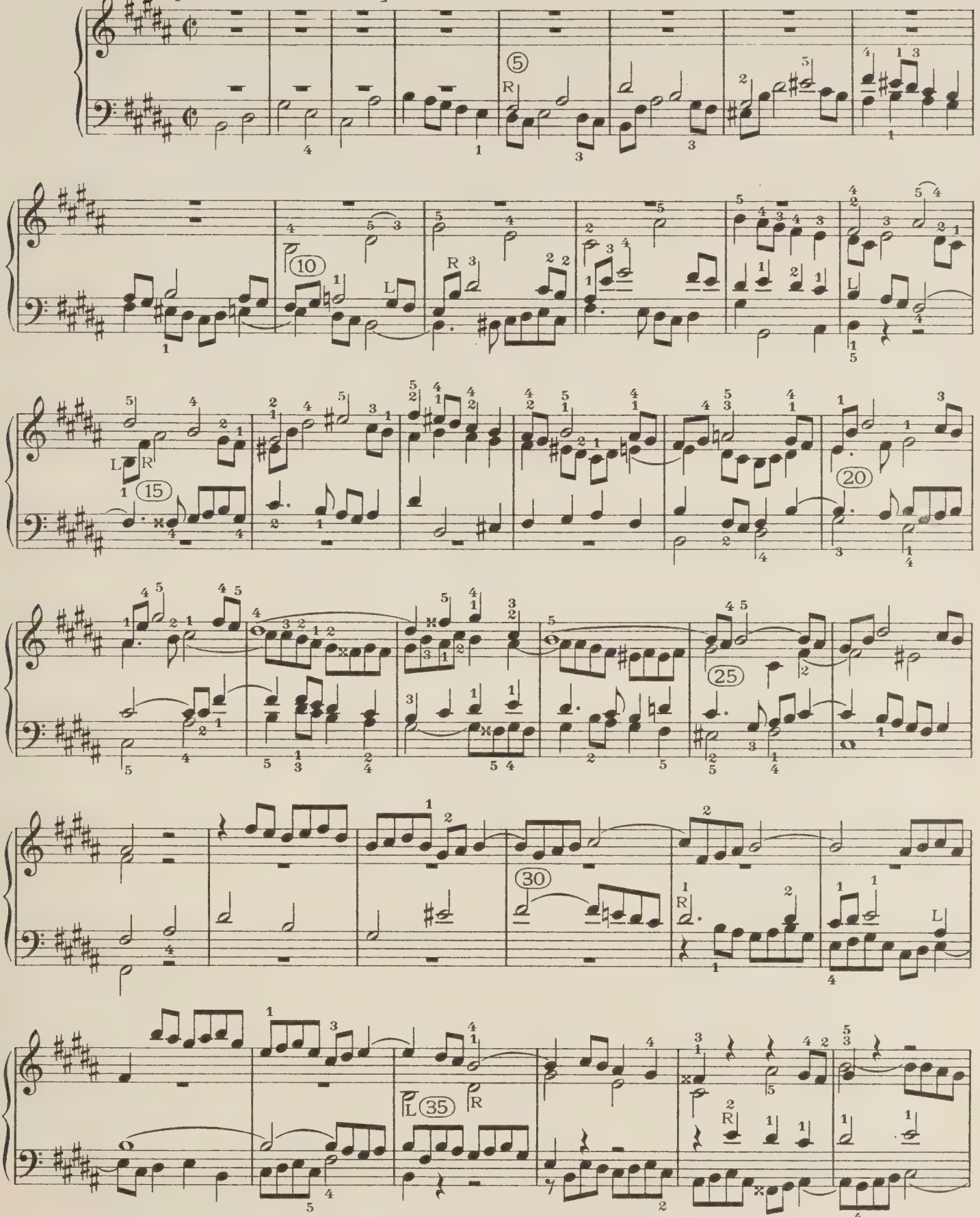
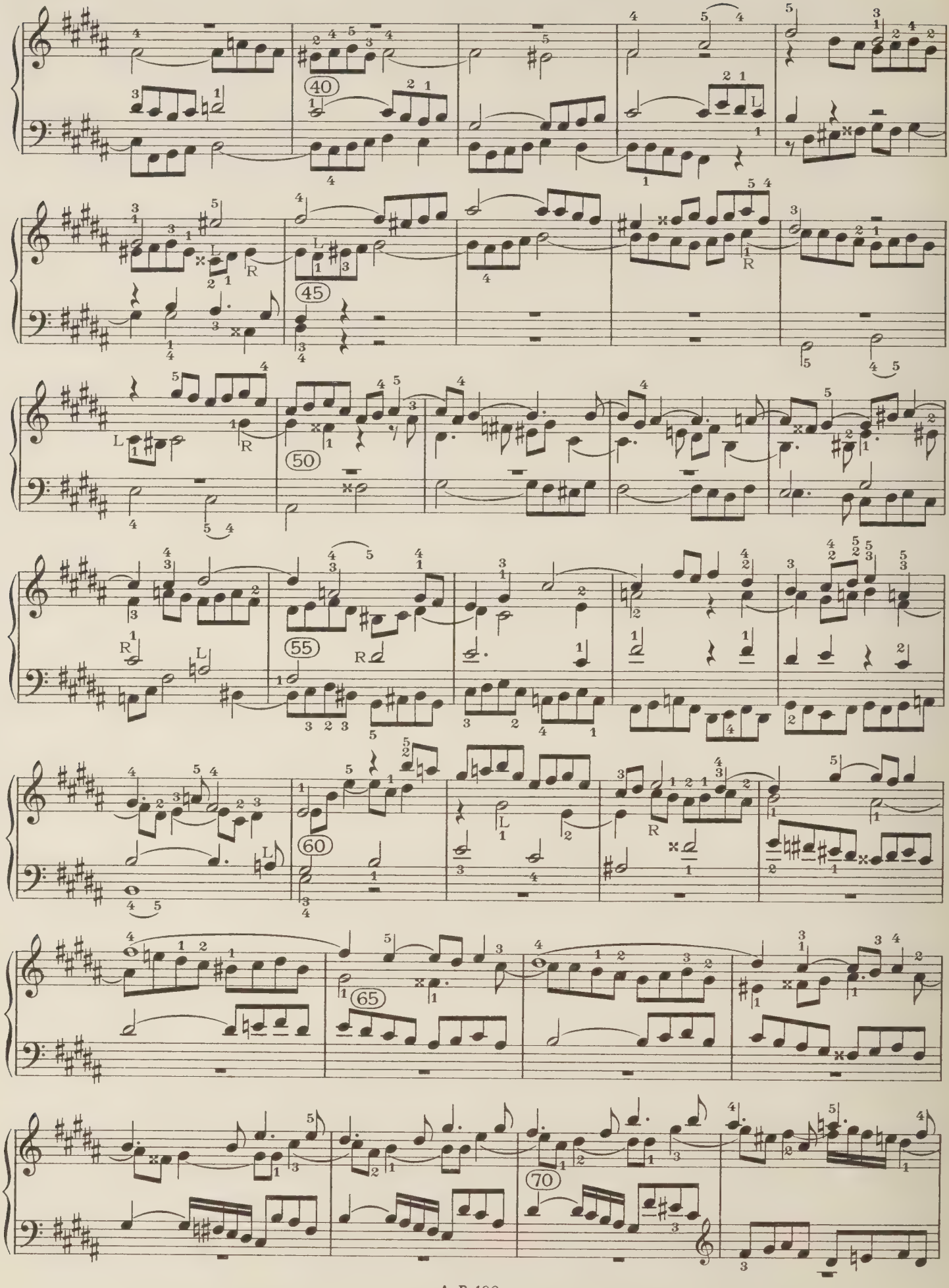
FUGUE XXIII.

a 4.

[Moderato maestoso.]

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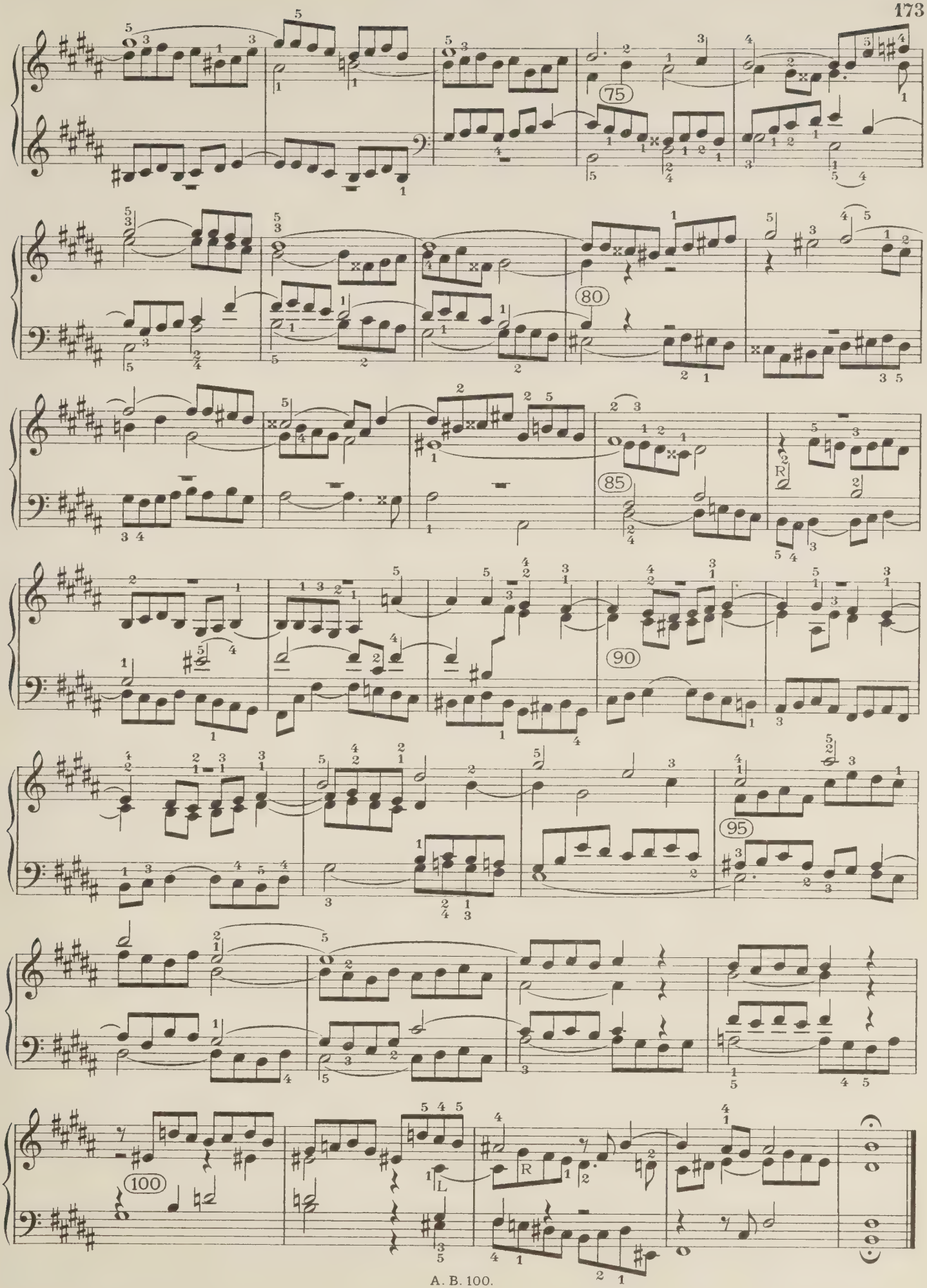
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PRELUDE XXIV

THIS Prelude exists in two notations: in common time, as here, and in *Alla-breve*. Kroll, in *Edition Peters*, decided for the present notation, but in the *Bach-Gesellschaft* edition came to the conclusion that Bach wrote it in *alla-breve* for convenience. Bischoff, taking this for granted, infers from it, and from no other fact whatever, that the MSS. described by him as Altnikol II. is later than Altnikol I., because it gives the *Alla-breve* version (Altnikol II. was unknown to Kroll). On the other hand, Prout, a very accurate and shrewd observer, concludes that Altnikol I. represents Bach's final conclusion in this as in other matters. It is quite certain that there was a danger of taking the *Alla-breve tempo* too slow, for Bach had to put the direction *Allegro* into the *Alla-breve* copies; a fact which also shows that it is sometimes possible to march a brisk four (though unwise to beat more than two) to Bach's *Alla-breve* movements; thus removing any grounds for uneasiness as to a broad *tempo* for the E♭ and B major Fugues in this Book.

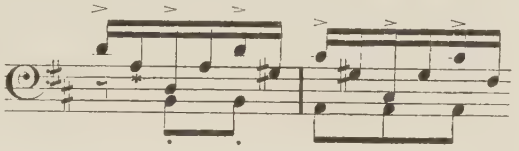
Undoubtedly it is impossible to miss the right *tempo* here with the common-time notation; the high-spirited swing of the tunes at once carries the player away from the reflective mood of the A minor Prelude of this Book, while the ornamental aspect of the notation warns the player betimes against the disasters that await the rash sight-reader of the D♯ minor Prelude. But here there is little need to hold back, since the present demisemiquaver figures are mostly energetic turns very different from the delicate figures of that subtle composition. On the other hand, the second theme, with its swing of direct and inverted figures (bars 5-6) and its broad rising sequence (bars 7-8), must on no account lack grace: and the authentic *staccato* dashes in bar 11 must be understood as breathings, not as hits. They throw the weight of the phrase back to its entry (compare Prelude XVII., bars 5-6). Bach is never perky. Quavers in *arppeggio* may be slightly detached, but always with singing tone. A fine deep contralto colour should be aimed at throughout; think of the *chalumeau* register of a solo clarinet (in chamber music, not in the orchestra, where it fails to dominate), or the warmest possible viola playing. It is a relief to be allowed to prefer the noble Altnikol reading of bar 29 to the more obvious autograph version, which, however, it would be wrong to withhold. It is here, of course, transcribed into the present notation. The autograph reading in bar 4 is preferable; it differs from Altnikol's (perhaps later) text as looking forward to the next bar, while his reading looks back to the immediately preceding figure. But Altnikol's reading is not upheld in bar 32. The discrepancy does not settle the question, for it may be covered by harmonic exigencies. The turn ∾ should differ from those written out as semiquavers, by being compressed so as to throw stress on the main note.

FUGUE XXIV

THIS Fugue, perhaps the most sonorous three-part piece ever written for any less instrument than the organ, is in the same vigorous mood as its Prelude. There is little temptation to force the tone, the position of every note being remarkably favourable to the modern pianoforte; but there is some danger of monotony for the listener while the pianist is enjoying his own easy exercise of strength. Nor is there much opportunity for contrast, since the Episodes are short, arising (as in bars 12-15) imperceptibly from the end of the Subject; while the most important Episode is an urgent rising sequence demanding a *crescendo*, and actually recurring together with an earlier Episode as the climax and Coda of the Fugue. Some reserve of tone, then, is necessary at the outset; though you have but to sing the Subject to realise that the person who would play

it either *legato* or in an elegant hen-like *staccato*, would consider the Elgin Marbles either pretty or quaint. The best way to manage the tone is to let the beginning of each Episode drop rather suddenly into a *piano* which changes to a *crescendo* on approaching the next entry. This always makes good sense, and, indeed, brings out the form very naturally and clearly. In two places it is impossible to withhold from the student the different readings of the autograph and the Altnikol MSS. In bar 16 the Altnikol reading is for several reasons the best; but in bar 21 the autograph reading facilitates a fresh start for the Episode, justifying the convenient drop to a *piano* before making a *crescendo* to the cardinally important entry in bar 26.

In the Exposition the counterpoint to the Subject is virtually a regular Countersubject, but makes a point of imitating the Subject in the second bar (bar 8); with far-reaching cumulative results at later stages of the Fugue. Soon after the Exposition the next entry launches the Fugue into a wider current. The treble imitates the second bar, as did the Countersubject; but the bass enters (bar 29) with a new theme, which from henceforward invariably accompanies the Subject, thus acquiring from its delayed appearance and its firm establishment the importance of a Second Subject. The player must make its entry very conspicuous, nor need he be worried by the fact that no human ingenuity will prevent the combination from sounding like this:



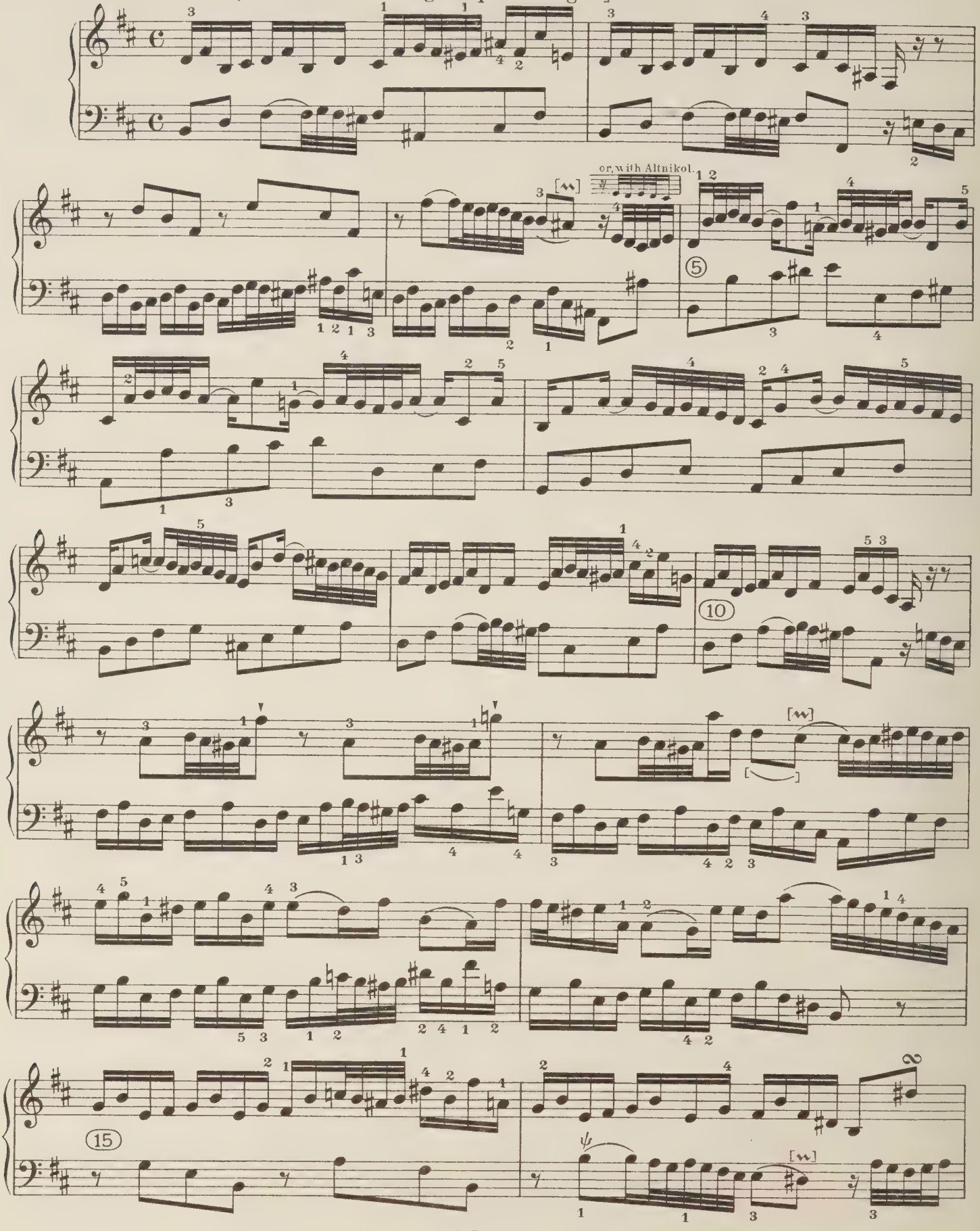
It is a mistake to try any eccentricities of touch in order to clear up an ambiguity which is, after all, one of the points of the passage. The listener knows the First Subject by this time, and hears that some equally vigorous semiquaver movement is coiling around it in a thick mass of harmony; and if the player marks the first A (*) as an entry and takes his right thumb out of the keys, his duty to the part-writing is duly performed and he can enjoy the freedom of the key-board. In the next entry the Subjects are an octave apart, and nothing could be clearer; we can then take the Second Subject as a *legatissimo*, like that of a viola or violoncello playing across two strings. In fact, each of the six entries of the pair has a different colour, according to the particular way in which they cross.

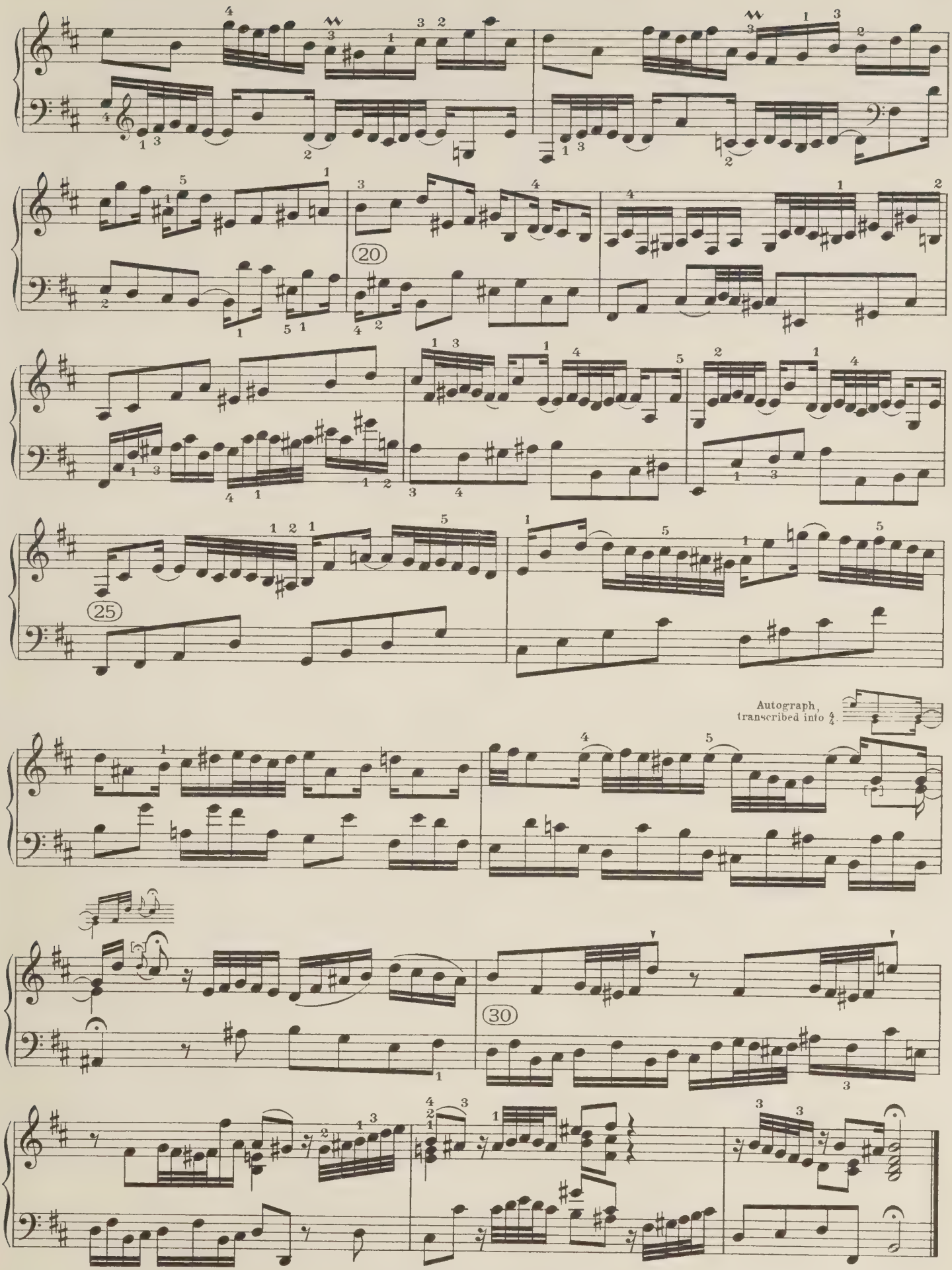
Episode 5 had better start with a downright *fp* at bar 50 (keep it *legatissimo*, and do not phrase off the sequences); so as to make a five-bar *crescendo* that can be remembered by the listener when the passage recurs. Episode 6 (bars 60-70) is long enough to relax the tone into a real *piano* from which the *crescendo* can begin to revive in the bass of bar 67. Then, prepared by formal emphasis on the dominant, comes the significant false entry in bar 70, diverted by the bass into the subdominant, where the real entry occurs. Bars 69-73 thus constitute an incident of dramatic dialogue after which the tension may again be relaxed until the final entry (bar 81), from which point there is a fine opportunity for a steady *crescendo* graded carefully from the beginning of the Subject, through the growing urgency of the last Episode, which combines Episodes 3 and 5, until the last four bars, where Bach ends with one of his favourite devices, the imitation of the main figure in three octaves (here ornamented in the top part).

The excellent *appoggiaturas* given by good authorities in bars 46 and 100 are best taken at the lengths here indicated; but no objection can be maintained against making a semiquaver of that in bar 46 and a quaver of that in bar 100.

PRELUDE XXIV.

[Moderato, ma con moto energico quasi allegro.]

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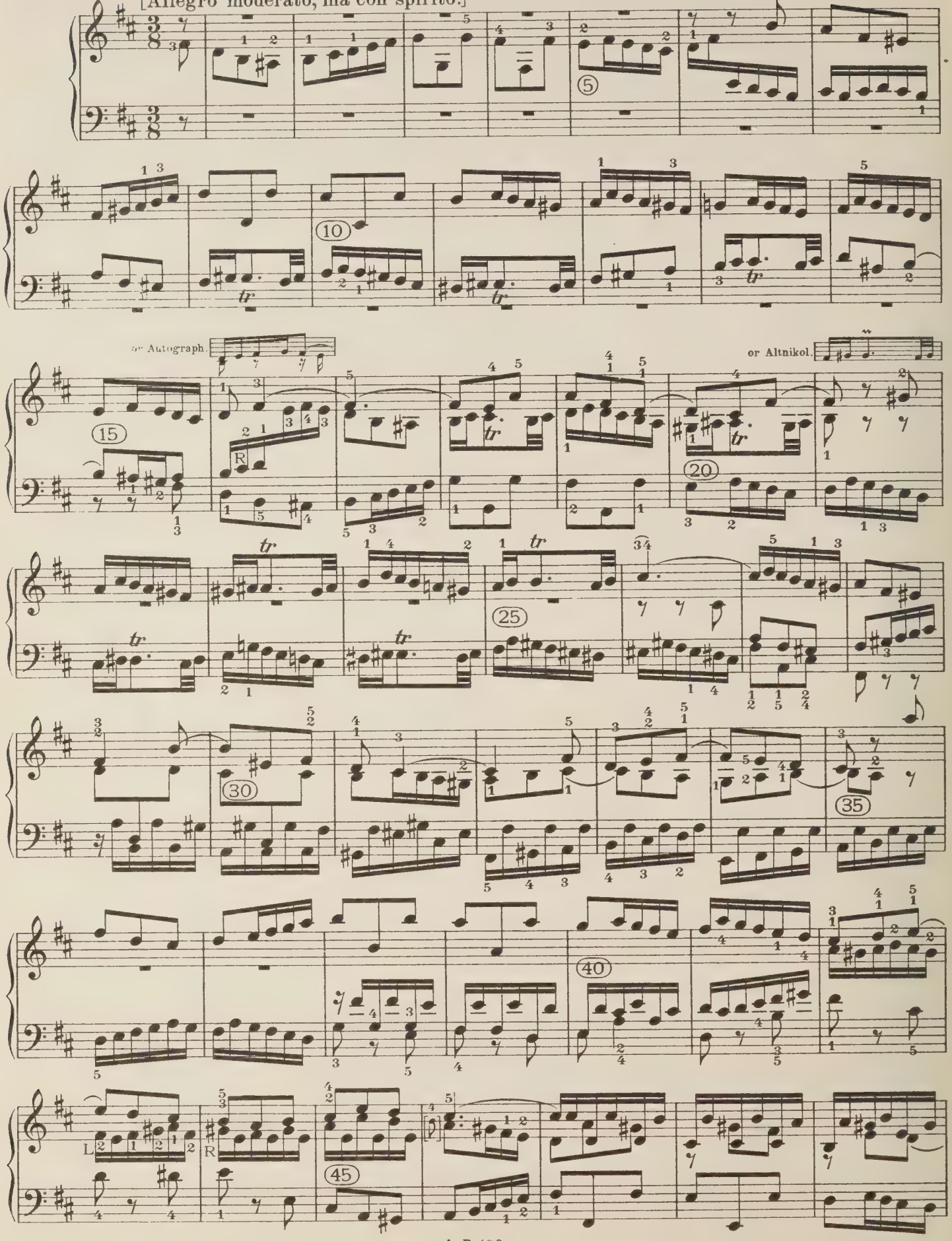
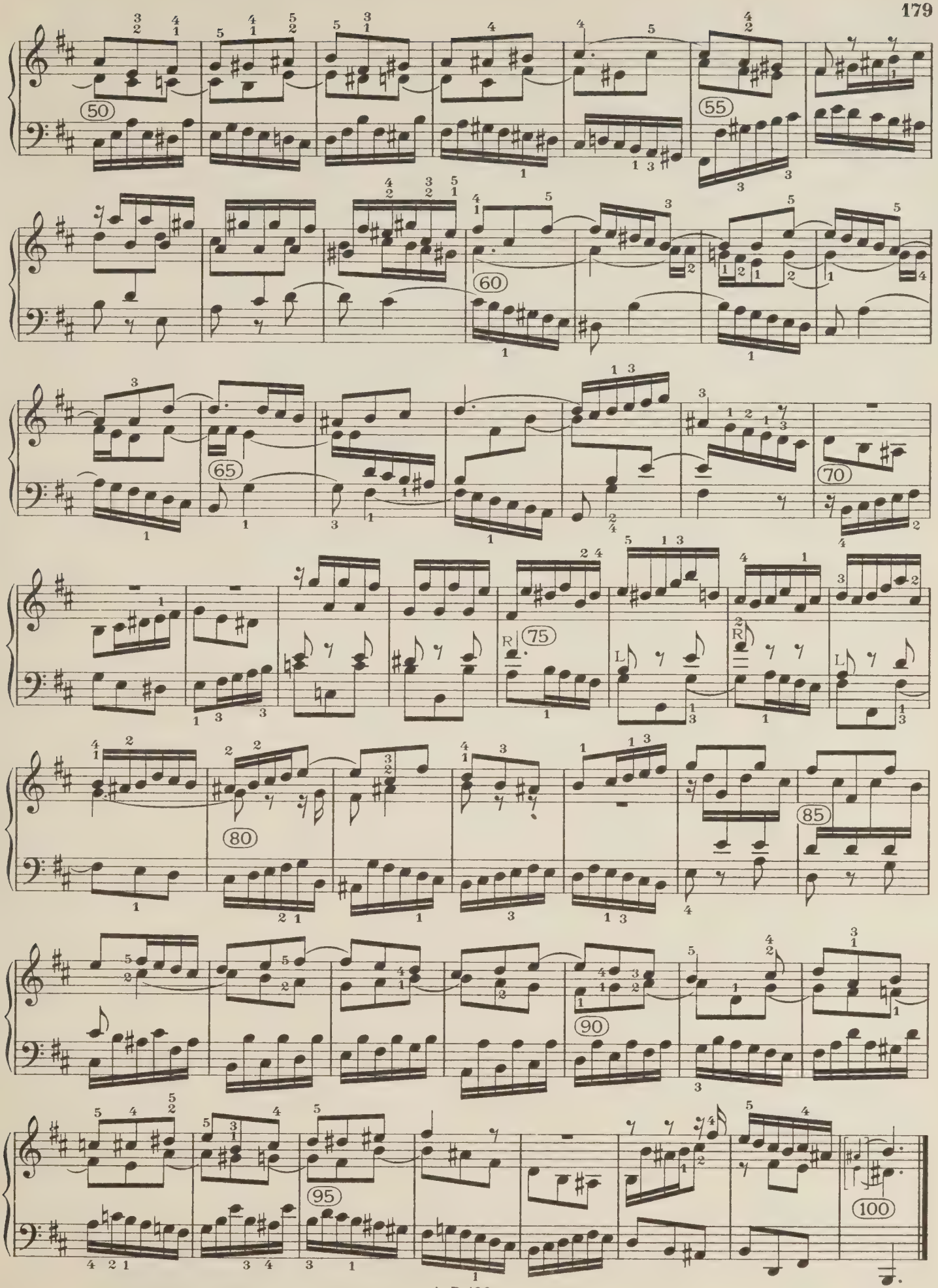
FUGUE XXIV.

a 3.

[Allegro moderato, ma con spirito.]





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Principal: JOHN B. McEWEN, M.A., Mus. Doc., Oxon., F.R.A.M., F.R.C.M.

TERMS.

The year is divided into three terms, each of 12 weeks' duration. The MICHAELMAS TERM (Academic Year), begins on or about, 20th Sept.

SCHOLARSHIPS.

There are 67 Scholarships or Exhibitions in active operation at present. They are obtainable by competition only, and except where the contrary is stated, both Students and non-Students are eligible.

L.R.A.M.

The Examination for the Diploma of the Licentiateship of the Royal Academy of Music takes place during the Summer, Christmas and Easter vacations, and is open to Musical Composers, Conductors, Performers and Teachers, whether educated at the Academy or not.

TEACHERS' TRAINING COURSES

to meet the requirements of the Teachers' Registration Council have been arranged. The Examination for the SPECIAL DIPLOMA IN TEACHING MUSIC, will be held in July, 1927.

CONDUCTORS' CLASSES.

Special Courses for the Training of Conductors are held under the supervision of Sir Henry J. Wood, Mr. Ernest Read, and others.

CONCERTS.

Members of the Public are invited to attend the Students' Practice Concerts which take place every Saturday during the term. Particulars of the public Orchestral, Choral and Chamber Concerts are advertised in the daily press.

PROSPECTUS,

entry forms and all further information may be obtained on application.

J. A. CREIGHTON, *Secretary.*

The Royal College of Music

Incorporated by Royal Charter, 1883.

PRINCE CONSORT ROAD, South Kensington, LONDON, S.W. 7.

Telegraphic Address: "Initiative, Southkens, London." Telephone: Western 1160.

Patrons: HIS MAJESTY THE KING.
HER MAJESTY THE QUEEN.
President: H.R.H. THE PRINCE OF WALES, K.G.
Director: SIR HUGH P. ALLEN, C.V.O., M.A., D. Mus.
Hon. Secretary: GEORGE A. MACMILLAN, D.Litt.
Registrar: CLAUDE AVELING, M.A.
Bursar: E. J. N. POLKINHORNE, Hon. R.C.M.

THE COLLEGE offers a complete course of musical instruction to pupils, both professional and amateur, by teachers of the highest eminence in all branches. Pupils when sufficiently advanced have the opportunity of putting their knowledge into practice at the Ensemble rehearsals, the orchestral practices and the frequent College Concerts. Upwards of seventy Scholarships and Exhibitions have been founded, a portion of which are competed for annually. They provide free musical education. There are also Exhibitions and Prizes, for particulars of which see the Prospectus.

Operatic, Dramatic and Ballet Classes are held in the fully equipped Opera Theatre. Classes in Conducting, Score Reading, Folk Dancing, Aural training and Musical Appreciation are held at the College.

Special Teachers' Training Course classes have been arranged to meet the requirements of the Teachers' Registration Council.

The Tuition Fee is £12 12s. per term, and includes a Principal and Second Study as well as classes, &c. Entrance Fee £2 2s.

A JUNIOR DEPARTMENT is established for pupils up to 16 years of age. Fee £6 6s. per term for one Subject with Rudiments of Music and Harmony. Entrance Fee £1 1s.

An examination for "Associateship of the Royal College of Music" (A.R.C.M.) is held three times a year, in September, December and April. The Fee for this examination is £5 5s.

Annual Subscribers to the Funds of the College receive tickets for the concerts as well as for the Dress Rehearsals of Operas in the Parry Memorial Theatre.

The College Prospectus and all further particulars can be obtained by application to the Registrar.

The Royal College of Music Patrons' Fund (Founded by Sir S. Ernest Palmer, Bart., F.R.C.M.) for the encouragement of British Composers and Executive Artists. Particulars may be obtained from the Registrar of the College.